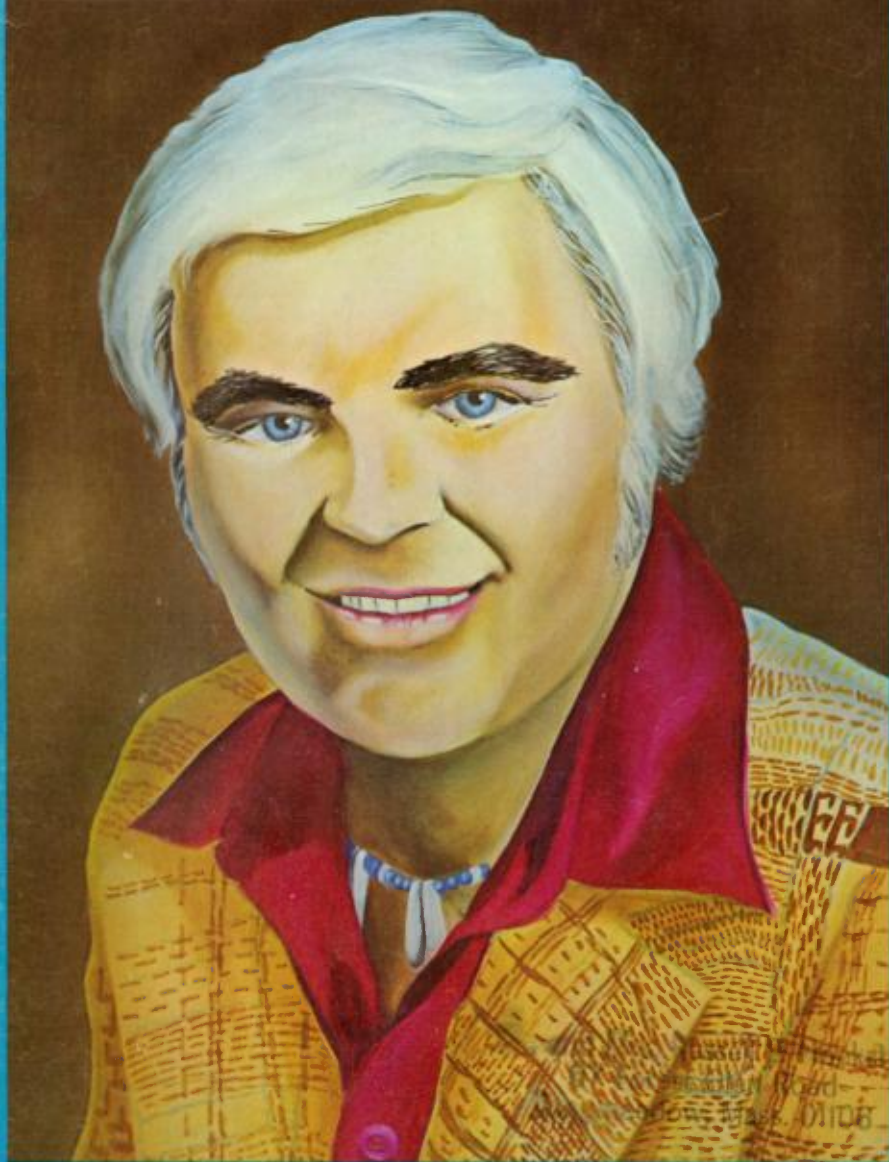


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CO-EDITORIAL



January 1978! Another return of the month named for the two-faced God Janus, who looks into the past and future at the same time.

Our look toward the past shows us that since the advent of *square thru* and *wheel and deal* in modern western square dancing, dancers have moaned about the great influx of new basics. We focus on this in our current two-way sighting because the outcry has recently grown much stronger. Many dancers and callers are convinced that the greatest problem facing us in 1978 is the number of "new" basics and the incapability of all of us to learn so much in order to enjoy club dancing.

We don't remember who was first to suggest a "year's moratorium on new basics" but we've certainly seen enough letters mentioning this and articles suggesting that something must be done to warrant bringing up the matter in an editorial. (See "What's Happening?")

A year's moratorium would not solve the total problem of dropouts. Also needed are improvements in caller training and relaxing of the pressures on newer dancers. But perhaps if a consensus of the square dancing population calls for the moratorium, 1978 is the year it may come to pass.

The publishing of material in our "Workshop" would not change. Thousands of variations are possible with the basics we now have. Note service publishers around the world could follow the same procedure, rather than print "new" experimentals, and not

suffer from the format change.

All levels now have standardized lists of basics. A moratorium would enable each group of dancers to work at really knowing everything on their list from all positions. It would enable dancers to move into the next higher level if they wished, rather than having to cope with a constant barrage of "new" figures. (See the comment in "Challenge Chatter.")

A moratorium would only be operable if generally agreed to. However, there is now an organization through which the proposal could be discussed, accepted or rejected by the callers, and that organization is Callerlab.

How about it, readers? The suggestion came from one of you. Do you agree with the proponents of a year's moratorium? If so, write to this magazine or to John Kaltenthaler, executive secretary of Callerlab, PO Box 679, Pocono Pines PA 18350.

This problem of overwhelming amounts of material seems to be causing great concern as 1978 begins. Only we, the square dancers, can solve it. A moratorium on new figures is one suggestion; do you have others?

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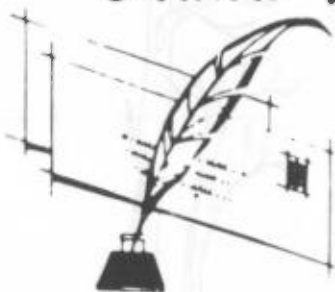
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Grand Zip



Enclosed is my subscription to your magazine. It is a valuable source of information. I've been square dancing a little over a year, learning to be a caller and I'm teaching for the first time to a group of fine students, clogging. This magazine helps me with all three. I won't ever have to worry about keeping on top of things.

Another reason I love this magazine is because it talks about places I've been to and I also have relatives there. I was born in Greenville, SC, I've been all over Georgia, Tennessee and North Carolina. It's like receiving a part of home each time. Thank you so much for making me feel good.

*Beckie A. Dupree
Kingsville, TX*

Thank you for publishing my poem "Dance In A Square". I appreciate your corrections, and I will retype my copy to the one published.

Cheers to Valerie Titus for her story. Inch by inch, "A Partner for Isaac", is a beautiful story that is very touching. I also liked George Pollack's "How To Become A Well-Known Square Dancer."

I've enjoyed reading your magazine.

*Gordon D. Leslie
Trenton, New Jersey*

As round dance leaders and avid square dancers, we too truly enjoy *American Squaredance magazine*. The quality of the paper used to print your fine magazine and the interesting articles of square and round dancing

help to make it our favorite dance publication.

Sign us again for another year of it!
*Buzz & Dianne Pereira
Stevensville, MI*

I am new to square dancing, in fact I am still in basic training. I have been shown sample copies of your publication *American Squaredance* and am impressed with the quality of the material and what you are doing for the movement. I want to get the right start as a square dancer. Enclosed is a money order to cover the cost of a two year subscription.

*Mike Migliaccio
Philadelphia, Pennsylvania*

Thank you for helping me to have a beautiful day yesterday. I was very surprised and quite pleased to receive your November issue with my poem "Dancing at the White House" included. Many thanks for the...kind mention of me in your "By-Line" credits. I look forward to writing for you again.

What a handsome cover on the November issue! I see something new in it every time I look at its variety-packed tribute to square dancing. You certainly chose well.

*Mary F. Heisey
York, Pennsylvania*

Another year? The days do indeed pass quickly. Enclosed is the magazine advertising order. We wish you every continued success with your magazine, and are glad to be participating with you.

Happy dancing and happy editing!

*Jennie Lee — Armeta
Milwaukie, Oregon*

I enclose my check, for which please enter my subscription to your magazine. In the free copy which I picked up in Atlantic City last June, I noticed a "Wanted" ad (Page 84 in June and July issues). Also in the November issue of *Square Dancing* there is a letter to the editor regarding round and square dance gigolos.

Your "Wanted" ad and the gigolo letter have given me an idea. I have been single for about two years and have been searching for a single female

Continued on Page 96



One of the fringe benefits of square dancing is the international fellowship we enjoy. It is often said that the best feature of any convention is seeing old friends and making new ones.

In looking over the list of authors for this month, we realized that we knew each of them personally and that we had met them at a variety of events in locations from coast to coast. To illustrate the point, we have to make "By-Line" a little personal, but here goes:

We met **Ed Butenhof** at a New England Convention — that's the east coast. Ed is currently moderator of the Caller's Co-op in Rochester, New York, and chairman of the Callerlab Committee on Traditional Dancing.

Bob Wright we met at the 1969 National Convention in Seattle, Washington — that's west. Bob was the keynote speaker of the 1977 Washington Leadership Seminar and his speech is digested in this issue and the next.

Howie Shirley was present at a callers' clinic in the Washington, D.C. area (That's Mid-Atlantic!) when Stan met him. In his article, Howie poses some of the questions we referred to in this month's editorial.

Dick and Carole Manning were at the first festival we attended in Fairbanks, Alaska, and that's far north! Dick and Carole have since been transplanted to Oklahoma but they've not lost their interest in improving square dancing.

Veronica McClure, who hails from near Boston, attended the second LEGACY conclave in Cleveland, Ohio, and we became acquainted there in our own "backyard." Veronica is a round dance instructor and director of "Veronica's Vagabonds," an outstanding demonstration group in Massachusetts.

Our last acquaintance is not really a contributing author this month, but he did supply the background info for the "Professional Profile." We mention him because we met in the most traditional of fashions — he was calling in Toledo, Ohio, and we went to enjoy the dancing. That was how we met **Ken Bower**, and that's undoubtedly the way hundreds of others have met him too.

May you all meet many new square dancing friends in 1978!



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Last month, you'll remember, we literally fractured a good old reliable legend like Humpty Dumpty, and gave you our contemporary and corrupted version that shall swiftly and certainly soon sink into oblivion.

This month we'll merrily assault the lofty image of Old King Cole, himself, not to mention his fiddlers three.

You'll recall, as the story goes, that Old King Cole called for his "mike", then called for his piano-rolli, then called for his fiddlers three. You may have heard it a little differently, but that's what really happened before the incident lost a little in the translation.

As a matter of fact, I'm told by authoritative sources that old Cole was once considered the original "King of Hash" in the old country, and when he got up to call, everybody danced. They didn't dare do otherwise, because they knew they'd be flogged by his floggers four if they showed even a mere smidgeon of disrespect for the old boy.

So there was always laughter and merriment when the fat fellow did his thing. Wild adulation reigned when he did "King of the Road" or "Rockin' in

Roxanne's Barge".

No wonder Cole was a merry old soul. He saw the BEST of people. Probably I'm one of the luckiest, if not the merriest guys in my world, too, for I see the BEST of the best of people practically every night, both at home and afar, as I travel hither and yon.

This leads me into a kind of introspective spiel for this month. Every single person alive, whether he or she is a dancer, caller, leader, prince, or pauper, needs to sit by himself, herself (itself) every now and then and take a good look at where one is going, has been, wants to go, and why.

This happened to me the other day. I was seated in one of those ever-present airplanes that lately have been growing as much a part of me as barnacles to shore boulders, arching from Spokane back to the midwest, watching that checkerboard landscape reeling swiftly underneath me, and I began to do some serious thinking. (That in itself is a major accomplishment—Co-ed.)

I asked myself a volley of rapid-fire questions in no special order. What am I doing up here 30,000 feet? Is this

necessary? Who cares? Am I giving anybody anything valuable? Is this what I really want to do? Doesn't one feel a little empty at times? Lonely? Am I helping the square dance activity or just going along for the ride? What course is square dancing taking? Is it a good course? Who can say? Is the new emphasis on levels, spawned by Callerlab, a really good asset, or is it in turn giving us a caste-identity, superior-inferior clash in some sections that can drive the casual, non-aspiring dancer to other pursuits? Would a year-long moratorium of new "basics" really work? Has anybody really got the guts to do it? (See "Co-editorial.")

As I thought about these things, I made some notes on the first available piece of paper that came into reach— an airsick bag (unused, thank goodness). These notes are presently being fitted together like a jigsaw puzzle, in the vain hope that something with some continuity will emerge.

This column has always been a rambling kind of patchwork "back forty" semi-cultivated literary acreage, lightly sprinkled with fertilizer; but then, I never promised you a rose garden. The name implies it. A rambling, meandering piece of prose. Nice thing is that I can say what comes to mind. You don't have to read it, especially when it gets tedious, but for me it's fun to ramble aimlessly sometimes, jetting along with my Flair on air (Hot air, mostly— Co-ed), hoping a little sense will come out of the nonsense.

I sat back and "listened" to a host of memories. Suddenly I was in Fairbanks, Alaska again, in that rustic log cabin hall, where, after the dance finished, each couple went to get the cars started; then all left through the cold and snow together, to be assured that nobody would be left stranded with engine freeze-up. THOSE are square dancers.

I "floated" back to the tiny South Pacific island of Tasmania, where whole families make it a habit to dance together (October ASD, p. 25) with mutual enthusiasm, respect and love for each other, making technique a secondary thing. THAT'S square dancing.

I remembered wistfully a big sentimental "yellow rock" from a girl in Denver, Colorado with whom I had just danced — in wheel chairs (a new way to ride for me but an every day thing for her). THAT girl was a square dancer.

I recalled new-found friends in California who couldn't meet me one day, but "gave" me a home, all that was in it, a welcoming note, a car to drive, and a "committee" to see that I was comfortable. THERE were some square dancers.

Other reflective images — the boy in Ohio who couldn't hear a word but could somehow dance rings around his neighbors, responding to every command. HE was a square dancer.

In Florida, I can't forget the gent who was past ninety and wouldn't stop dancing, simply because it was his LIFE, and he'd rather die on a dance floor than anywhere else. ANOTHER square dancer.

As I sat there musing (Walter Mitty style) — maybe even talking to myself a little bit — I started to wonder if we sometimes take a big risk when we start to spank a few raw chunks of clay together into a series of molds for people and say, "This one is for you, that one is for you, that one..." Perhaps we need to be (oh, so) careful of trying to create ceramic masterpieces (especially ceramic people), when the roughly-molded form, even the great gray greenware we think is "perfect" for the oven, often cracks wide open under the heat.

A glimmer of enlightenment came to me in the cold, snowy hills of western Pennsylvania the other day. "Tonight we dance," said the wife, "and tomorrow starts hunting season, so he'll go with the others to get his deer."

"Does he get one every year?"



"No. He's hunted every fall for twenty-seven years, and never gotten one. He just likes to go."

I was amazed at that, since I'm not a hunter, but the "puzzle" finally fit together. "Just likes to go...." The big thrill is not so much in bagging a deer, but the GOING, the preparations, the outdoors, the companionship of fellow hunters. Hmmmmm.

Could there be a similarity to square dancing there? The thrill of the moment on the dance floor. The companionship. The healthy game. Not the metals, the status, the big prize, the trophy, the recognition of merit or level, or whatever.

I wish that we'd all make a resolution for 1978 that we'd call and dance FLOOR LEVEL (that's whatever 80 to 90 percent of the immediate crowd can comfortably DANCE, right now) rather than work ourselves into a frenzy either trying to create molds or fit into one.

I'm a bundle of contradictions and contrasts. I'm nuts about travel, but I get as lonely as a lamb on a totem pole if I'm away from home over ten days. I'm a big spender at times. (Oh yeah, when?— Co-ed.) Other times I'm as thrifty as a moulting peacock pruning its last iridescent tailfeather in a high wind. I'm a born optimist, but I carry an extra sweater. I love adventure, new horizons, experimentation and lemon meringue pie.

Speaking of contrasts, in late November, I found myself grimly holding the wheel of our van, charging pellmell through a blinding snowstorm and tracking into several inches of the powdery white stuff, both in and out of Montreal on a Saturday night. The very next Saturday I found myself breezing along in a rental car to Ft. Lauderdale, Florida for another dance in scorching 85° heat. A day later, somewhere in between, both weather-wise and location-wise, I slushed through the half 'n half stuff that Ohio winters are made of.

Again. I must skip a few travel tales for another month in order to bring you a final bizarre story.

Let's end this terribly trite treatise with another no-frills fable that I swear is absolutely true, so help me, Lady

McBeth.

Many years ago, in the little town of Thistledown-on-the-Reelera, there was an English farmer who had a cow with a complex.

Many cows have complexes, as you well know, but this particular cow had a very complex complex. She was unhappy with what she was, and exhibited most un-cowlike behavior. She would go into deep depression at times, and become extraordinarily MOOOODY.

At other times she would be gay and giddy, and gambol in the pastures like good cows should. Still at other times she'd get very BOSSY with the other cows, and come charging at them like a bovine bohemoth, leaving only a 10-7 split in her wake.

She'd often refuse to give milk, which was very disturbing to the farmer, because what good is a cow from whom you can't milk a quid's-worth every day? The farmer couldn't help but like the animal personally, but for production purposes, she was a candidate for the glue factory. (What an UDDERLY frustrating experience— Co-ed.)

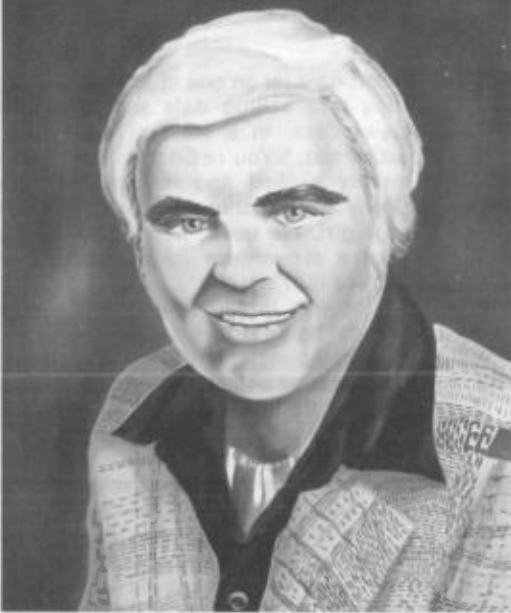


One day the farmer found the cow in the hayloft, muttering and sputtering and mooing and cooing like a contented Carnation cover girl, which seemed a trifle unorthodox to the baffled balesman, because you must admit you don't see a cow in the hayloft every day, or even within a fortnight; at least not your average cow, presumably.

"What are you doing up there?" the farmer asked, almost forgetting that cows normally make poor conversation-alists, by the very nature of the beasts.

"I'm in the MOOOOD, 'rocking' in Rosalie's BOOOOOT, first thing every MOOOOONING," came a muttered medley in reply, and the farmer couldn't believe his ears.

Continued on Page 68



KEN BOWER

Original painting by Paul Coleman
Sandusky, Ohio

PrOfeSsiOnaL PROfILE



Mention the name of Kenny Bower and you'll get an instant response from dancers most anywhere, ranging from mild enthusiasm to pure ecstatic adulation from a few.

Just a few of his accomplishments make him well qualified to be our Professional Profile personality to initiate our new series.

Ken has called for sixteen years. During that time he's called in every state at least once and in some many times. In addition, he has performed in all the Canadian provinces, toured Mexico, and supervised dance tours in Alaska, Hawaii and Mexico.

His hit records are almost legend. Who could forget the best seller "First Thing Every Morning" or the "Red Baron"? Presently he records for Chaparral and his most recent hits are "I Write The Songs" and "Honky Tonk

Heroes." He is also a partner in that recording firm with fellow callers Jerry Haag, Beryl Main and Gary Shoemaker.

Presently Ken is the resident caller at Golden Village in Hemet, California, a sprawling mobile home park where thousands of retirees and vacationers consider square dancing almost as important as eating. Seven months of the year at least (mid-October through May) he calls eight dances/workshops/classes every week, generally for crowds of twenty to fifty sets. On weekends during that time he flies out for other calling engagements.

During the other months each year (June to October) he goes "on the road," averaging twenty-three full weekend engagements plus three full week programs (two at Kirkwood, one at Lighted Lantern) and many "one-nighters" in seventeen states. He has

chalked up several state conventions, such as Hawaii, Alaska, Minnesota and Kansas. He's been a part of seven National Conventions. He's done the Silver State (Nevada), Golden State (California), Washington Cotillion, and Florida (Jacksonville) festival.

Dating back to earlier hometown days in Iowa, Ken displayed boundless energy in all matters of his calling career, and that sometimes meant sacrifices for his family, Dee and the kids, Kevin (now 19), Gigi (now 18) and Jeff (now 16).

"I'm sure we've got the largest square dance club under one roof," Ken boasts with an infectious grin, "right here at Golden Village, where the Twirling Snowbirds have a whopping 585 active, dancing members! Can you beat that?"

"Singing" Sam Mitchell is credited by Ken as a strong influence in his career. "He got me started on the road," Ken says.

A story Ken didn't tell us, but someone else did, has a setting of Ken

boarding a jet on one of his many flying trips to a calling date somewhere. A stewardess, in a state of excitement, exclaimed, "You're Charlie Rich!" Ken merely winked and looked each way slowly, not wishing to disillusion the poor girl. He never had better service from a stewardess in his whole life! Believe it or not!

Ken was in Michigan recently at a friends' home before a dance he was to call, completely ready for the dance over an hour before dance time. "What shall we do to kill an hour or so?" the friend asked.

"Well, let's just get over there and have a chance to talk to the good folks who may come early," Ken suggested.

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SIGNS OF THE TIMES

by Bob Wright
Alderwood Manor, Washington

Why is organization necessary? Organization, with good, dedicated leadership, is necessary to maintain and preserve the following:

1. Dress.
2. Smooth, comfortable dancing.
3. Keeping the booze out.
4. Friendliness.
5. Classes.
6. Communications.

It has been proven that areas that have let the dress deteriorate (women wearing slack suits, men wearing short sleeved shirts and dungarees) soon let the dancing deteriorate. Dancers get rough, and their manners soon become rude and they can no longer attract people to their classes, and the square dance movement deteriorates and just fades away.

A fist fight in the early days of East Texas area nearly completely killed the modern square dance movement for a good many years, and it was a big job for the people there in East Texas to revive the movement.

Another area with which we are familiar started kicking as they danced, and the higher they could kick the better dancers they were acclaimed to be, until one night a man kicked a woman in the jaw and broke her jaw. As you can imagine, the next year they had the smallest classes and the smallest attendance at their dances than they had ever experienced before.

Have you heard dancers say, "I spend my money to get into the dance and I think I should be allowed to dance the way I please." Do you believe this is right? No! You must consider the other people at the dance. There are also some "Rules of the Road" that are

widely accepted and practiced all over the world. One of these rules is "Don't Kick". Kicking became a big problem in the Seattle Area approximately 14 years ago. There were a good many dancers who insisted on kicking. Joe Hall told me that when he told the dancers at one of his clubs that he would appreciate it if they didn't kick any more, he had twelve couples come up to the stage and tell him if they, quote, "Couldn't kick at his dances then they would go somewhere where they could kick." Joe told them to go right ahead.

Jim Brooks even went further than Joe. At the Hayloft Jim showed the kickers the door one night and told them that if they insisted on kicking they would have to leave. I understand that several couples left and didn't come back until Bea and I bought the Hayloft from Jim and Ginny.

Sometimes good leadership costs you a few dancers, but good leadership helps the square dance movement to survive. If you believe that, say "Hi-Dee-Ho".

When Bob McNutt asked us to make the keynote address at this year's Leadership Seminar, we immediately started talking with people, getting their ideas and using their ideas in this speech. One man's idea on smooth dancing was, and I quote, "If I were to learn to square dance again I would take contra lessons first in order to learn to dance to the phrase of the music." This man's name was Tom Roach of the Allemanders Club. Wayne Pucket said, "I've always said that one of the best ways to teach square dance movements to the phrase of the music is with contras, and Georgia and I belonged to

a contra club in Portland for years." Wayne added that contras encourage smoother dancing.



Club organization does a lot towards promoting friendliness in square dancing. The clubs that have other activities such as picnics, campouts, bus caravans and club dinners, seem to improve their attendance at the regular club dances. I believe the members are actually attending the dance in order to be with and have fellowship with the others as much as they are attending for the dancing.

At club dances, visitors are treated like guests and the club members tend to treat the visitors as they would treat guests in their own homes and this promotes friendliness in our square dancing.

Now, let's talk about classes for a while. Club-sponsored classes are much more successful than caller-promoted classes. I think the reason for this is obvious. In order for a caller to promote a good-sized class he must have a good number of square dancing friends who are willing to go out and bring in members for his class. You don't get large classes by advertising in the newspaper (at \$250.00 per ad), or on the radio. You get large classes by going out and talking to people. We know a club that was having large classes and they thought they were getting the new people by passing out fliers in the shopping center, but we suspect it was their salesmanship and their smiles and their sincere attitude in really wanting the person to join their club class as they handed them the fliers that resulted in their successful and large class. Fliers are good in that they alert the club members, "Hey, we are going to have a club-sponsored class on Monday nights starting September 19th at 8:00 and we had better start talking to

people because we don't want to show up at the first lesson without a new member." We will come back and talk more about recruiting class members when we start discussing present leadership.

How about our square dance movement today? Do we have good leadership? Is the movement healthy? Is the movement growing? Is the movement making progress? I believe all these questions can be answered "yes". The fact that we have this many people at a Leadership Seminar is a good indication that we have people in the square dance movement who are sincerely interested in improving the square dance movement and their ability as leaders.

We can prove that square dancing has made and is making progress as a very popular recreational activity. All you have to do to be convinced of this is just make one trip to Mesa or Phoenix, Arizona, and see all those retired people dancing as many as 40 squares at 10:00 in the morning and as many as 87 squares at 8:00 in the evening. You can go to Hemet, California and see the same thing. You can go along the Gulf of Mexico, in Texas, and find many recreational vehicle parks and see lots of square dancing. You can come up the east coast and, again, you'll find a lot of retired people square dancing. This form of recreation has grown tenfold in the past ten years. Another area of large growth in square dancing is among the teenagers, especially here in the Northwest. Go to Penticton for the BC Jamboree if you want proof of the tremendous increase in teenage dancers.

Our present-day callers are better trained to teach and call and there are better public address systems to work with. Recordings we use are much, much better. Teaching manuals are available and services are available which are designed to make the caller's job easier. There are many good caller schools around the country and many callers are attending. The calling today is of better quality than we had ten years ago.

We'll always have a few problems in square dancing, just as churches have

their problems, and tennis has its problems, and golf has its problems. Oh yes, we have problems today just the same as the early-day leaders here in our state had. We continually hear club presidents say we have trouble recruiting a class large enough to pay its way. Have you ever heard this? How can you recruit a good class?

Recruiting New Class Members: We need to start publicizing the class the latter part of May. The date the class is to start should be set. Then, we need to send out a letter in August to each club member couple encouraging them to start talking to people about joining our class in September. If you use formal invitations, endorse a formal invitation for the club member to give to the prospective class member. Then a telephone committee should call each member of the club and tell them that you are making a list of prospects for the new class. If the club member doesn't have new prospects for you, then you might suggest that they talk to the people they work with, go to church with, all their relations, neighbors, all the people they do business with, the mailman, the service station where you buy your gas, the grocery store, the man who delivers your fuel oil. I had a club member bring in a new class member one night and the club member asked me, "Did you ever see this man before?" The man looked familiar, and I finally recognized him. He was the man who delivered Pargas to the Hayloft. The club member then asked me, "Have you ever asked him to join the Evergreens Square Dance Classes?" He had me because I hadn't. The new class member felt sorry for me and said, "Oh, yes, he has asked me, but we just couldn't go at that time." But, really, I hadn't and he was just being nice and trying to get me off he hook.

The first part of September, or approximately two weeks before the class is scheduled to start, the caller and all the club officers should be asking the club members, "How many couples do you have for the class?" If you run into a club member that has three or four couples— you should announce it on the P.A. and really praise this club member. Make anyone a celebrity that

gets three or four couples. If some club member gets 12 couples like Rocky Neumann of the Evergreen Squares did one year, then really celebrate. Also, one girl in Stanwood, Washington, (a town of about three or four thousand) got 14 new members for the Knotty Squares Club all in one year for that year's class.

It's easy to get a good class if everyone gets in there and works, but it's a hard job if it is left up to the board or just a few couples. People who help out always are unselfish people.

The caller should set a good example and bring as many new members as possible. It's a little difficult to talk other people into bringing in new couples if you never bring anyone yourself.



Why are classes each year so necessary? Because of drop-outs! Now we are going to discuss our second problem that today's leaders have. What causes drop-outs? A number of things.....

We were on the plane going to St. Louis for Callerlab and I was sitting next to a Baptist preacher from Portland, Oregon, and we were visiting about our professions. The Baptist preacher asked me what one of the biggest problems was in the square dance movement, and I replied— dropouts! We were surprised when he came right back with, "That's our biggest problem, also." He also informed me that their church in Portland had been keeping records on the dropouts and as near as I can remember, it went something like this.....

- 15% of the dropouts just moved out of town.
- 40% just lost interest and had feeble excuses for dropping out.
- 5% got their feelings hurt or got their toes stepped on.
Some had feelings hurt in the nursery.
- 10% lost their mates by death.
- 29% had poor health.

1% had divorces.

Their church had a 35% turnover of active members each year. They had one advantage over us: Even though some of their members quit coming, they sent their money each week.

Why do people drop out of square dance clubs? Well, first of all, we usually change his dance night the minute he graduates. Some other reasons are:

1. Moves away.
2. Just loses interest.
3. Gets feelings hurt.
4. Loses mate.
5. Poor health.
6. Divorce.
7. Just can't keep up with the club.
8. Other interests.
9. Pregnancy.

Some of the above we can do nothing about like #1, move away, and #4, lose mates, and #5, poor health, and #6, divorce. How about #2— just lose interest. Yes, we can do something about this. Maybe this is the caller's fault, or maybe this is the club's fault.

The caller might not be varying his program enough. Maybe the caller just hasn't had sufficient training and practice. Could be the caller isn't spending enough work on improving his calling ability.

We believe a club which has a new caller who hasn't had much experience or training but shows potential would benefit by subsidizing their caller and his wife on their tuition to a caller's school. We know of clubs that have helped their callers through a training school and have ended up with the best

callers in the area.

Have you known people who master one art and then move on to something new? Usually these kinds of people really apply themselves and put everything they have into learning their newfound art or recreation, whichever the case may be. We have been able to please some of the dancers who fall into this category with a workshop evening.



The average dancer in the world has been dancing three years, and the average club president has been dancing three years.

How about #7— just can't keep up with the club. Who is the most important person in square dancing today? Is it some well known national caller? Is it the editor of one of the square dance magazines? Is it the president of the club? It just could be the beginner whom you introduced into square dancing.

We tell the beginner to learn to square dance and you'll have a ball. You do and say whatever it takes to get your friends, relatives, and neighbors to lesson number one, and then hope the caller can make it interesting enough for them to stay for lessons two and three. Then, when the lessons are over, you say, "You have arrived, you are a square dancer."

Is this always true?

Continued in the February issue

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The eighth annual Big Spring Square and Round Dance Festival was dedicated to Erma and Frenchie Steward for their effort in promoting square dancing in Texas and Big Spring.

The Stewards are the state presidents of the Texas State Squares.

The very year that the Stewards will serve as state presidents, the state of Texas is seeking to host the 1982 National Square Dance Convention in Dallas. During the Steward's tenure as presidents, they will submit the bid for the convention during the national convention in Oklahoma City. Their strong opponent is Atlanta, Ga.

Another item with which the Stewards and their staff of state officers will be concerned is establishing a Texas Square Dance Hall of Fame. E. O. Rogers, 84, well-known Dallas caller, has offered to donate his collection of square dance material to a Hall of Fame.

Five couples have been appointed to explore the state and recommend the location of the Hall of Fame.

The state convention will be brought to Lubbock's New Memorial Convention Center in June 1978 while the Stewards are presidents.

Frenchie and Erma graduated from square dance lessons in May 1967 one week prior to the state festival in Dallas. They worked at their first state festival by assisting the floor chairman. Since

then, they have attended all state federation festivals. Roger Fleckenstein of Stanton originally taught them to square dance.

They have been active on a local level, serving the Big Spring Squares as president, treasurer, secretary and board member and were festival chairmen one year.

At a district level, they have served as delegate three times, president, vice-president and district ticket chairman.

At the state level, they served in 1970 as Grand March chairmen in Houston; door sales chairmen in San Antonio in 1971; educational table chairmen in Fort Worth in 1972, state historians in El Paso in 1973; finance chairmen in Dallas in 1974; front door coordinators in Amarillo in 1975; and ticket chairmen in San Antonio in 1976.

They have been state treasurer couple, secretary, second vice-president and first vice-president. They also served as vice-chairmen of the Showcase of Ideas and Organizational Round Table at a national convention in San Antonio. They are program chairmen this year in Houston.

Frenchie has worked for Civil Service for 27 years, most of which has been at Webb AFB. Erma is a retired journalism teacher from Big Spring High School and was named outstanding journalism teacher in the state during her final year of teaching.

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WHAT'S HAPPENING?



by Howie Shirley
Vienna, Virginia

Square dancing traditionally has been an activity where folks from all walks of life—the mighty, the frail, the short and the tall, the wide and the narrow, and just about all—could come and relax, recreate and enjoy the pleasure of each other's company while participating in this wonderful pastime. The requirements and standards were simply good manners, cleanliness, plus being able to square dance. The desire to have fun and a sense of humor usually went hand in hand with the participants. If someone didn't know how to square dance, they could take lessons and join in the fun and fellowship with their friends and neighbors afterwards. It seems like such a short time ago that there were only square dancers, or square dance beginners. What has happened?

It appears to me that instead of the activity bringing folks from all walks of life together to enjoy this wonderful recreation and pastime, the activity has begun to divide, separate and isolate those already in the activity, and goodness-knows what it will do to those just coming into the picture. This division is a result of levels being applied to the movement. Halls at festivals and/or special dances are identified as being this level or that level, clubs are asked to identify themselves as dancing at this level, that level or what-have-you. Call it what you will, the levels are dividing, isolating and separating square dancers from one another—and for what?

Levels have been introduced for the so-called purpose of letting the dancers dance where they can dance. Why I remember vividly attending The Festival (WASCA's Spring Festival) and

being able to dance in **all** of the halls at any time. Levels were unknown except for the class-level. The callers were responsible for seeing that the dancers danced and they met their responsibility marvelously.

Floors were filled with happy and satisfied dancers because that magic percentage (80%) of the floor were dancing 80% of the time. Contrast this to some floors today when 10% or less of the floor are dancing and yet the so-called level of the dance in that hall is identified in the schedule and the room well-marked indicating the level. What has happened?

I'm certain I don't have all the answers—except for myself—but as an individual, as a square dancer and as a square dance caller, I believe the so-called levels have been introduced (stuffed down our throats is more like it) not solely for the benefit of the square dancers but in large part for the benefit of the caller by providing him with a group of dancers who have been separated into levels as devised by the callers. The callers now simply call from their list of calls applicable to the particular level! Unlike the callers alluded to earlier, whose responsibilities were to call interesting, satisfying and danceable routines for **all** the dancers from among all of the existing movements of that day, we callers today have not only divided the calls into list or levels, we are now hell-bent on dividing the dancers accordingly!

If years from now we are to look back at these years as the "good ole times" we best start making *now* "good ole times", by again bringing folks together to enjoy our wonderful hobby instead of isolating, separating and dividing them!

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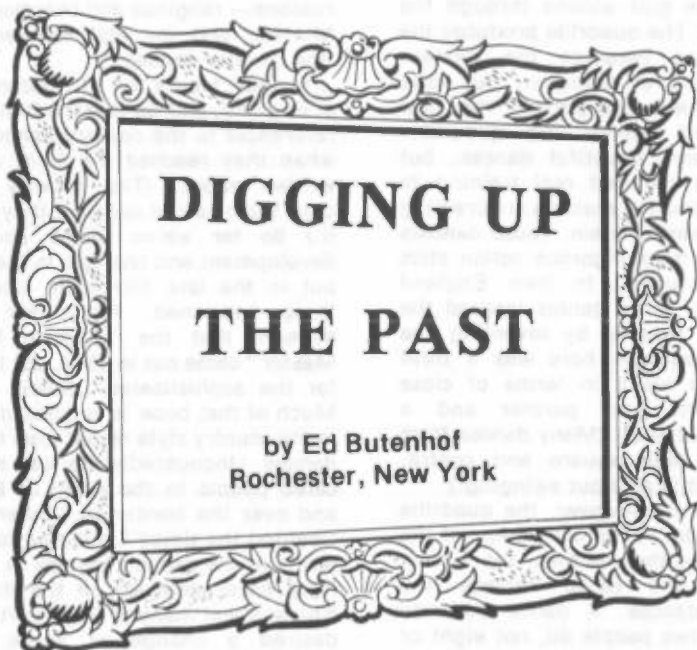
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DIGGING UP THE PAST

by Ed Butenhof
Rochester, New York

It is 1650. The English civil war is over. Cromwell is "Lord Protector" and there is no king on the throne of England. John Playford has just published "The English Dancing Master", something of an unusual title since dancing masters are expected to be French. The book is a collection of country dances done in lines, in circles, in squares. These dances are new to the city, very democratic, and very popular. After 1660, when Charles II ascends the throne and England is no longer the "red menace" of Europe, "country dancing" takes Europe by storm. Everybody who is anybody is doing it. The "longways" rapidly becomes the predominant formation. In Playford's last edition (1728), there are only two squares and 904 longways.

In France the Country Dance is changed. Bowing, precision steps and more complex choreography enter and lessons become necessary. The dancing masters are doing their thing. Gradually the square formation gains ascendancy in France as the "cotillon"—anglicized "cotillion" while the longways remains basically English, but becomes "con-

tra" after the French "Contredanse". The French you see are the acknowledged fashion leaders in the world of dance and their terminology prevails. In the late 1700's the cotillion and the contra exist side by side on dance programs in America. America dances whatever Europe dances.

The continued existence of both in America is assured by the War of 1812. The pro-English New Englanders keep the contras and the rest of the country (anti-English) embrace the French squares.

In the early 1800's the cotillion produces the quadrille—still a square formation, but now highly formalized—in five parts, each one precise in figure and movement. Gradually the quadrille becomes very sedate. Grand opera music is used, while the cotillion clings to folk tunes and is more vigorous. The cotillion, now beginning to be called the square dance, acquires new life with the American invention of "calling". No longer is it necessary to remember sequences. The fiddler, or someone else, can remind the dancers of what comes next or even invent his own

dances. The gulf widens through the late 1800's. The quadrille produces the Lancers and becomes the modern minuet—lots of precision, but little action. Society incorporates the new waltzes and polkas into quadrilles creating some beautiful dances, but ones which required real training to learn. The dancing masters are creating their own market again. Those dancers who prefer more vigorous action stick with the squares. In New England around 1870 some genius insured the survival of squares by inventing the buzz step swing—here was a thrill rivaling the waltz in terms of close contact with your partner and a delicious dizziness. (Many dances from this time, both square and contra, consist of little else but swinging.)

In the cities, however, the quadrille starts to slide. In the early years of the 20th century, the one step, the Turkey trot, and the tango replace the formation dances. A dance becomes something two people do, not eight or more. The quadrilles, the squares and the contras are all forgotten, at least in the cities.

Before coming to modern times, let's back up. Country dancing did not begin in 1650. It's just that prior to coming to the attention of "polite society", it didn't get written down. The figures of the country dance (stars, circles, rights and lefts, cross-overs, heys, forward and backs) came from the Morris Dance, an ancient ceremonial dance of which the country dance was a social variant. The ceremonial aspects of the Morris place its origins far back in the Stone Age. In something like its historical form it can be traced back as far as the Celts, a people who predate the Roman occupation of Britain and whose culture remains in parts of Spain and France as well as Great Britain. Figures of the Morris and country dances can be found in Celtic art and in Celtic language, and the dance steps have a distinctive Celtic "style" as noted by Roman observers in the 1st century BC.

The country dance is undoubtedly almost as old as the Morris, since people have always danced for two

reasons—religious and ceremonial (the Morris), and joy and companionship (the country dance).

In 1509, Henry the VIII became King of England, and we find the first written references to the country dances then, when they reached the court and got written about. (The country people didn't write about dancing, they just did it.) So far we've talked about the development and changes in the dance, but in the late 1600's an interesting thing happened. Remember for a moment that the "English Dancing Master" came out in 1650, but that was for the sophisticated London market. Much of that book is composed dances in the country style rather than true folk dances. Undoubtedly the less sophisticated people in the north of England and over the border in Scotland were "behind the times", clinging to earlier forms of the dance. Anyway in 1660, a King once again sat on the throne of England and many of these northerners desired a change of scene. Many migrated to the American colonies and a substantial number settled in the Appalachian areas of Kentucky and nearby states. Very little subsequent in-migration occurred in that area, and the settlers kept their speech patterns relatively unchanged, while for 250 years, the tides of migration went elsewhere.

When Cecil Sharp visited that area from England in the early 1900's, he discovered by accident that they had also preserved their country dance forms relatively unchanged. In the "Country Dance Book V", he describes the "Kentucky Running Set" dances and gives his reasons for believing that those dances are older than the Playford dances—living fossils as it were. This then was the square dancing carried by many pioneers to the west that became "Western" square dancing. This is where we got the "grapevine twist", "bird in a cage" and "chase the squirrel" among others. The so-called "Eastern" variety, on the other hand, came from the Northeast where there was continuous contact with the courts of Europe, successively and simultaneously with the contra, the cotillion and

the quadrille and Lancers. The two strains mixed and mixed again just as the pioneers themselves did. It has been said that wherever two forms of dance exist side by side, the wilder one will survive in the untutored areas and the tamer one will win favor in the cities. In any case that's what happened generally in the developing areas of the country. In the latter half of the 19th century, dance programs in the cities of the midwest, the west and the southwest looked like those in the East—quadrilles, Lancers, waltzes. After the 1880's, however, those dances began to die as the cities turned to the couple dances. In the countryside the square dances still existed, but it was the more energetic "Western" variety that survived. The square dance there suffered, however, from a lack of written material. Mistakes were made in the verbal transmission of calls from one generation to another. The vigor became roughness and the freedom became chaos. By the 1930's square dancing was almost dead. There were isolated areas where they remembered, but those areas were getting fewer and smaller.

The re-discovery of square dancing is a story in itself. Cecil Sharp not only described the "Running Set", but also the Morris and Sword Dances of England and the English Country Dances—the latter partly through observation in the field where remnants remained, but primarily by "translating" for modern eyes "The English Dancing Master". His work is extremely valuable to anyone interested in dance history, but it seems to have had relatively little impact in this country at the time, except as it undoubtedly influenced two men—Henry Ford and Lloyd Shaw, the leading architects of the rebirth of square dancing.

Henry Ford, having conquered the world of industry, turned to other fields. Disturbed by the growing popularity of jazz, he and Mrs. Ford along with a dance teacher named Benjamin Lovett, published in 1926 a book called "Good Morning". It was subtitled "After a Sleep of Twenty Five Years, Old-Fashioned Dancing is Being Revived". Here

were the old quadrilles, Lancers, contras and rounds. These were the "Eastern" dances and they were revived. Ford established schools, trained leaders, publicized and promoted and he started a movement.

A young school superintendent in Colorado Springs named Lloyd Shaw was very interested in using folk dancing in physical education. Already familiar with international folk dancing, he read Ford's book and realized that Ford had only half of the picture. Furthermore he realized that the other half lay right under his nose in Colorado and the Southwest. He talked with the old callers in the area who half remembered what their grandfathers had called. He put the pieces together, editing, combining and yes inventing where he felt necessary, and in 1939 he published "Cowboy Dances" which did for the "Western" form what Ford had done for the "Eastern". Shaw too was a promoter, and besides writing and calling, he established a famous demonstration group, ran leader's training courses and he started another movement.

Even with the push supplied by these two men, it took the second World War to supply the spark that brought square dancing back. Soldiers and sailors away from home and lonely took to the easily learned and sociable pastime. They learned to square dance and they loved it. After the war, square dancing sprang up everywhere and it flourished—the "Western" variety taking the lead.

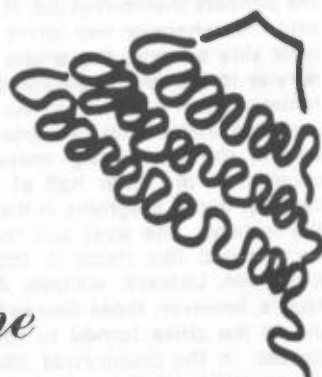
The current modern version is partly "Western" and partly "Eastern" but mostly something else entirely. Lloyd Shaw himself started it. He was continually making up new calls and soon other callers were doing the same thing. Then callers began improvising as they went along. The so-called "hash" calling meant a good-natured contest between the caller and the dancers. Square dancing became a game of position and choreography and the emphasis on music and phrasing gradually disappeared. The reward was in following directions properly so you got back to the right partners in the

Continued on Page 92

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by AnnGene



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THE CASE IS CLOSED!

by Veronica McClure
Watertown,
Massachusetts



Right on! to Harold and Lill Bausch in the November column about round dancing. I am a round dance teacher and I stress closing steps. Too often I find myself in conflict with (of all people) some other round dance teachers who tell me either (1) that I am being too fussy and too picky, or (2) that in International Ballroom passing steps are favored for "superior flow" and so round dancing ought to drop any closing steps.

Do I ever see red on either count? You bet I do! How in the world can any round dance teacher worth the name say that a two-step equals "step, close, step, -;" yet do a "run, 2, 3, -;"? or describe a scissors as "side, close, cross, -;" when in fact she/he is doing a "rock, recover, cross, -;"? Whatever we do, *we must make words and actions match*. If we don't, we shouldn't be teaching.

I do not in any way want closing steps neglected or belittled. I do want round dancing to be round dancing— not any other kind of dancing. I have no gripes with any other form of dancing, including International Ballroom, but I

do want the different forms respected for being different. Indiscriminate mixing of passing steps where closing steps should be by various couples in the round dance circle spoils the sharing of the circle, causes traffic jams as passing steps take more room than closing steps, and generally spoils the communal nature of the round dance. How many of us give sufficient thought to that one? That the round dance, though danced by couples, is a communal form of dance?

The Bausches are worried about the disappearance of the "dance" when all steps are the same length, a "metered pace" used in an effort to promote "smoothness". They complain, "One can't tell a two-step from just a plain shuffle. Some look so bored that it really seems a waste of time." Here are some of my thoughts on why and how closing steps help to make the dance dance, and leave no room for boredom.

Closing steps done properly (i.e., softly without jarring the body or stubbing the toes, rising easily into the ball of the foot, and accompanied by good posture and a slight rising of the

body balanced over the feet) are a joy and give the dancer a feeling of lightness and suspension which can be sustained in slower tempos or repeated in faster tempos. Any closing step is an opportunity for bringing the body fully in line and poised over the feet in such a way that changes of direction (traveling or facing) and momentum (where the body weight is going) are easily controlled. For instance, in hitches, specifically "forward, close, back, -," if the feet really do come together and the body is over them and rising slightly, the third step back is no problem. But if the second step does not truly close, the body weight and momentum will make the back step difficult. More basic than anything we consciously do is the instinct to keep our feet under our body to avoid falling down.

In waltzes that great little connector "thru, face, close;" is often neglected as time to send the body up and hold the momentum in suspension. From there, the dancer should be able to move in any direction with control and choice. The feet should not have to hurry to keep up with the body. If they do, the dancer will not be prepared for the next cue. In waltzes we should remember that "um, pah, pah;" also means "down, up, up;" and that the body is rising on the second and third steps. Also note that rising usually implies a straight supporting leg. In "thru, face, close;" it will be easier to get the third step under the body and closing for the rise has made room for it. Try standing on one foot and let the hips tilt down toward the unsupported side like this


little stick figure (I have omitted the unweighted leg):



Use a mirror or a friend to be sure you really are in this position because sometimes our bodies feel to us as if they are in a certain position but they are not. Notice that there is literally less room for the unweighted foot and leg to move into. If the body is in this kind of "down" during the "face" of "thru, face, close;" no wonder the dancer may only pull the closing foot into a bent knee touch instead.


Try cueing and dancing the old favorite "Shenandoah" 3rd measure of Part A as a "thru, face, close;" as explained above and see if the back box isn't easier. Or try the recently released "Forever Waltz" with careful attention to rising and closing and see if control over changes of facing and traveling direction are not improved.

I hope these thoughts will help everyone to not only dance the round dance properly but with enjoyment. The quality of the dance is very important to me and I hope we will always have time to sharpen our dancing skills. Just as a caller must temper the influx of new calls in favor of teaching the basics thoroughly, the round dance leader must temper the same urge in round dancers to learn every routine at the expense of learning the round dance basics thoroughly. See, rounds and squares really do go together!




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Hoedown

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GOOD STYLING— who needs it?

by Dick & Carole Manning
Nokoma, Oklahoma



After receiving our September issue of *American Squares* and viewing the "Sketchpad" we felt compelled to speak out on a subject we feel very strongly about. The subject is styling and who needs it. Obviously the couple featured in the "Sketchpad" need styling, but how can good styling benefit the entire square dance movement?

It is extremely difficult for rough dancing to exist long when good styling is practiced. Many good dancers have had to hang up the boots and dancin' shoes because they may have a physical problem that makes it impossible for them to dance with rough dancers. Many new dancers have dropped out because, after completing their classes where styling was stressed, they were greeted at their new club with six variations of each figure. What about the dancers moving into a new area only to find the square dancing so different from what they had experienced that after a couple of visits they just don't come out again? It might just be that some of our drop-out problems could be solved by placing more emphasis on styling.

Club levels are currently being used in some areas across the country and in the discussion stages in others. Good styling and position dancing is a must in advanced levels of dancing. Relaxed levels or easy levels are more enjoyable for all dancers when good styling is put into practice. When the squares are smooth new figures are easier to learn and retain, while the basics can be performed almost effortlessly by all dancers.

We have observed the dancer who all too frequently goofs the square with his antics and insists on this type of dancing because he is having fun. In most cases his antics are actually his cover for his

inability to dance all the movements. Square dancing should be fun but it is entirely possible he is having his fun at the expense of seven other dancers in the square. The object of square dancing is to complete the movements while we are having fun.

If dancers are rushing the calls, taking short cuts, or distorting a figure, they are not being fair to their square or their caller. He can't call his best dance when the timing is being destroyed on the floor. It would certainly ease the strain on this fellow if his dancers were dancing to the beat of the music and executing the calls as they were written.

Square dancing is a rewarding experience for spectators and in our continuing plight to combat the "old barn dance" image, styling is very important. Skirt work done by the ladies adds to the beauty of the colorful costumes and a floor of dancers moving to the beat of the music is fascinating to the non-dancer.

Our callers have a tremendous responsibility to promote styling through their calling. Don't be guilty of cheating your dancers by not allowing enough time to complete the figures called. Clipped timing promotes rough dancing. Be prepared for your dance. A dance program that lacks planning is often boring. Boring programs have many times forced our dancers to liven up the squares with their own figures. As a caller the dancers look to you for leadership. Be a leader and promote good styling when you are on the floor. Smooth dancing and styling can be as contagious as a smile.

Every dancer's and caller's goal should be for strong, healthy, and growing clubs and associations but don't forget styling is an important step toward that goal. We all need good styling for better dancing.

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by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— January 1953

It's time for making New Year's Resolutions — and the cover of *American Squares*, featuring quill pen and scroll, gets you off to a good start with "I resolve To dance just for fun. To visit and dance with other square dance groups. To subscribe to at least one square dance magazine. To listen to the caller. To let the instructor...."

Words of wisdom from Ricky Holden in an editorial against dirty politics of rival callers: "Continuation of the struggle to be top dog eventually results in canine hamburger." He further explains, "In square dancing, a recreation which must remain wholesome and enjoyable to endure, politics can mean death. When the politicking gets too bad the dancers justifiably quit in disgust. Therefore from a very practical standpoint, leaders must recognize that, no matter what their reason for fighting, they had better declare a truce and reach a compromise quickly for their own survival. Better to share the leadership than to extirpate the followers."

"Every Tuesday night since May 23, 1950, members of the Greater St. Louis Folk and Square Dance Federation have been going to the (St. Louis State mental) hospital to dance, working with the individual patients by acting as their partners," reports John Sabin. He writes of a volunteer program which sometimes has seven squares of dancers on the dance floor — one half of each couple being a patient undergoing treatment at the hospital. Often there are as many as fifty patients in the auditorium hoping to get into a square. Dancers who have taken part in the program say progress among the

patients is noticeable, even to a layman. Mrs. Millie Wirtel, leader of the Federation dancers, says, "When some of the patients start dancing they have no coordination. They cannot relate the directions given by the callers to the movements required." But she adds, "Sometimes in a single evening a patient can be seen learning coordination." Sometimes social awareness is the first sign of improvement. In order to make the square dance program work it is necessary for Federation members to appear at the dances. At least thirty members have devoted more than forty hours to the project.

Square dance news from Valdez, Alaska: Mr. and Mrs. Francis Krch are the guiding spirits behind the Sour Docees, but they are faced with many problems because of the large numbers of transient members, and the fact that Valdez has about two ladies for every gent.

10 YEARS AGO— January 1968

For the past six years, Indiana Square Dancers and Callers have entertained once a month for patients at LaRue Carter Hospital, a state psychiatric facility for acute mental illness. Following an exhibition dance, the square dancers spend several hours dancing with patients. "It's the most successful recreation program the hospital has ever had, according to their officials," writes Mary Littrell of Indianapolis. Recently the dancers have taken on an additional project of raising funds to donate a \$6909. bus needed to replace a 1951 model for transporting patients to outside activities. Mainly through the personal salesmanship and enthusiasm of Louis Hauke, who heads the fund

Continued on Page 94

NEWCOMB

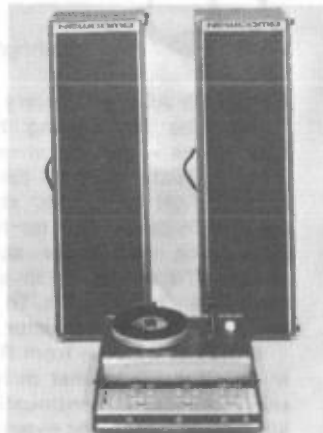
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DANDY IDEA



Wilbur Gray, the promotional genius from Marietta, Ohio, who almost had the whole country believing that Marietta, rather than Punxsutawney, is the ground hog capitol of the world, (See ASD, June 1975) is no longer involved with ground hogs, except in a very passive relationship, but he's always had a continuous interest in square dancing.

He's also a "fitness" expert of sorts, and not long ago he set out to prove that square dancing can do you as much good as a long hike through the park or

down a country road.

He attached a pedometer to his person, and set it for a stride of two feet. An evening of dancing, according to Wilbur, will take you for a walk of about five miles if you dance every tip.

Wilbur suggests that we use this "fitness fact" when we promote square dancing far and wide, especially to more mature people who complain of high blood pressure, diabetes, heart conditions or similar maladies.

Not a bad idea from a man who talks to animals and walks a good beat every time he can.

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BR219— MACK THE KNIFE by Jerry Bradley
BR220— WHEN PAYDAY ROLLS AROUND by Jerry Murray

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STRAIGHT TALK

From a Presentation at the 9th Annual Washington State Seminar

by Ed Middlesworth

Square dancing and round dancing go together like liver and onions, apple pie and cheese, strawberries and cream. We need to make sure the two are never separated. People who participate in both squares and rounds continue in our recreation much longer than those who only square dance.

We also find that people who round dance become much better square dancers. They dance more smoothly and they become more gentle in their square dancing. The compatibility problems that seem to arise between square dance round dancing are created by the lack of time on the part of instructors to teach properly.

We take thirty to forty-five weeks teaching people how to square dance and to sharpen their reflexes so that they react to the caller's commands instantly. The caller will spend thirty to forty minutes in a workshop teaching the latest square dance figures and maneuvers.

The caller-teacher will then give ten to twelve weeks of lessons on the art of round dancing. Usually these lessons are to teach his new group twelve to fifteen dances in the ten to twelve weeks. When the class is finished, only a few die-hard people will ever be able to really round dance; the rest of the dancers are so mentally confused they just give up on rounds.

Why do we believe it should take many weeks of learning the basics of square dancing and we, on the other hand, believe we can teach people to round dance in ten to twelve weeks with NO instructions in the basics of the steps and positions?

Round dancing in a square dance club should not be a secondary program. It should have equal billing and teaching

time with square dancing.

If the club caller does not have the time, desire and knowledge, then he should make his feelings known to the club officers and the club should consider a different and willing couple to conduct the round dance part of the club program, rather than have a very limited round dance program.

There should be ample time to teach the basics of round dancing — probably fifteen to twenty weeks. Then, an additional time of ten weeks to learn a few round dances. The learning process for new round dancers should be slow and constant. After about two years, you will see your square and round dance club blossom into a beautiful, compatible program. Each program will complement the other.

The club should provide at least thirty minutes to teach or review the latest state round dance each club night. This time period can be provided during the regular square dance time, or just prior to the regular square dance time. There are many answers to this teaching-time problem. I have heard people say that to take more than ten minutes to teach the round dance during square dance time is intolerable.

Maybe, if the club caller-teacher who believes this would develop a proper round dance teaching program so that almost everyone could participate, the thirty-minute round dance teaching time would become just as enjoyable and desirable to all the club dancers as the thirty-minute square dance workshop is for all the dancers.

Just maybe we could increase the average life of a square dancer from three years to four, or maybe even five years — gosh! Wouldn't that be something!

FEEDBACK

Reference to "Dandy Idea" on page 33, November issue:

We did essentially this same thing 30-35 years ago when we were first starting our dancing. However, we used small cards (about the size of a business calling card) with the individuals name written thereon. These cards were color coded to distinguish ladies and gents, and thus we also exchanged partners as well as squares and positions. We called it the "Perfect Partner Picker".

Like they say, there's nothing new under the sun. I suppose the Philadelphia Assembly probably did something like this back in 1820!

Wm. H. Johnston
Skippack, PA

I just got the November issue today, and found both your and Jim Mayo's articles highly interesting. There's one thing that's bothering me though about this Callerlab program: nowhere have I seen any suggestion that perhaps some of the Callerlab selections for experiments and plus programs may not be the best of dancing. Take that back: I do remember having seen one small hint from a well-placed source; I'm not sure if it was printed in your magazine or in one of the callers' note services. Anyway, as a non-caller but a dancer and a choreographer of considerable experience, I do have some opinions on the subject, and here they are in tabular form:

| | MX | M + 1 | M + 2 |
|---------------------|----|-------|-------|
| Good: | 4 | 5 | 5 |
| Call directionally: | 2 | 4 | 1 |
| Why bother?: | 2 | — | 4 |
| Poor danceability: | 3 | 3 | 2 |
| Total | 11 | 12 | 12 |

I have even heard a recording in which a caller of great national reputation used Line-to-Line, which I believe can be proved to be one of the worst calls ever put in the encyclopedia.

Oh, well, I guess the best I can do is

to try to light a candle to relieve slightly the gloom in my own back yard.

H. Orlo Hoadley
Rochester, NY

....I have just read Jim Mayo's article, "Well Grounded." I couldn't agree more if I had written it myself.

As part of our new callers association here in Greenville, South Carolina, I am actively pushing the suggestions put forth in the article. All of our callers (about eleven) agree to advertising the level of the dances; however, many believe they should be able to use "workshop tips" for any move they desire to teach, even if it is beyond mainstream or that level advertised by the club. I disagree with them on this point. One thing that really aggravates me is for one of my dancers to return from another dance and ask why I haven't taught and called "so and so" which is neither mainstream, plus one nor plus 2.

Many callers consider it more prestigious to be a higher level caller and conversely a bit degrading to call for a lower level club. Formerly, I'd rather call a club level (mainstream and experimentals) dance than a basic program. But I think square dancing's most serious problem, which contributes to so many dropouts, is the vast number of moves to be mastered and the inherent long classes.

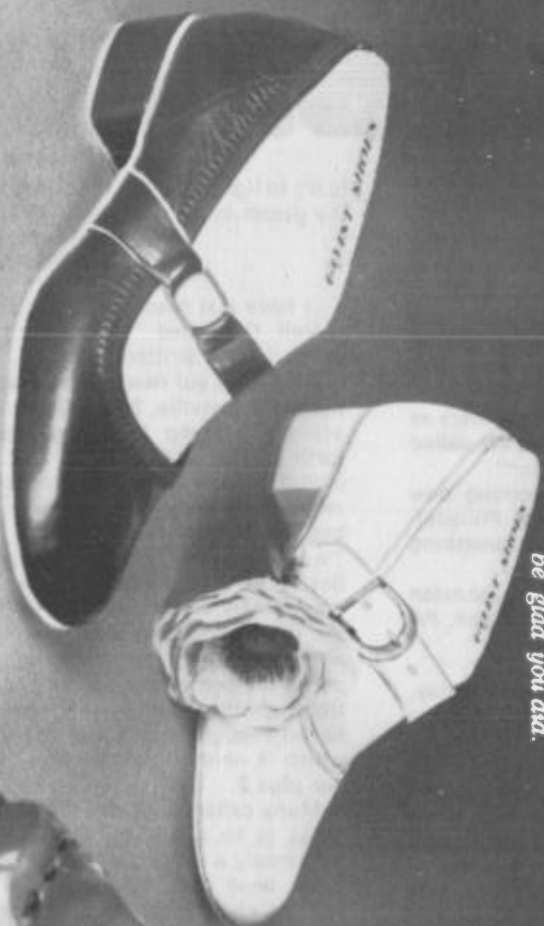
The club I call for, Friendship Squares (two months old and small), is our area's first bi-level club. In our area's first move to educate the dancers about Callerlab, the current Callerlab list was included in the last issue of *The Piedmont Square Dance Association Roundup* with an article explaining it.

I like the idea of the refund if moves above mainstream are used. I think I'll try it as a gimmick to help encourage dancers to learn and familiarize themselves with the list.

Continued on Page 94

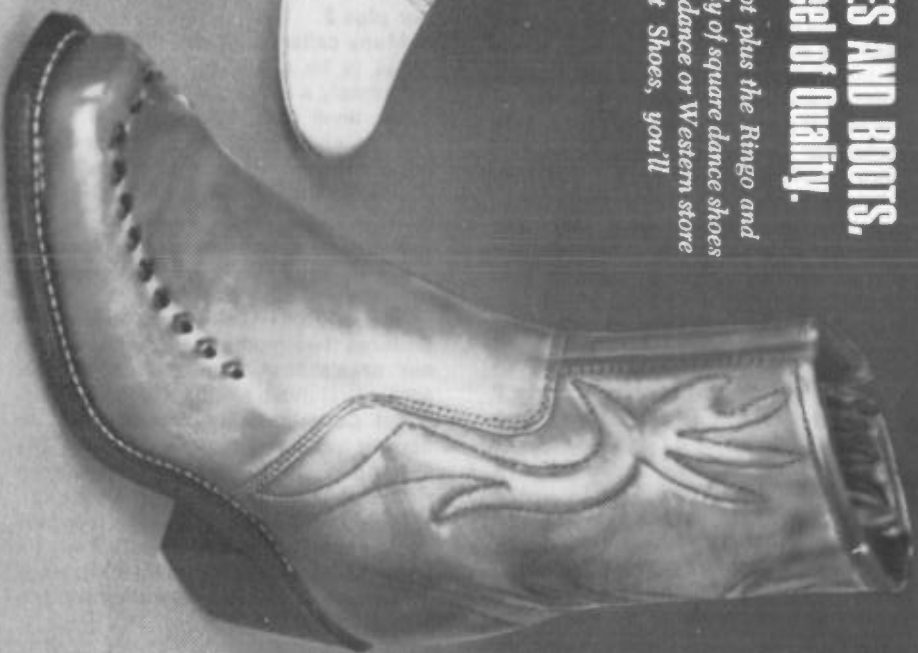
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RHYME TIME



A ROUND PEG IN A SQUARE..DANCE

Circle left, then circle right
Weave the ring, we'll dance tonight.
Do-sa-do and allemande
But then I ask myself, "Which hand?"

I square the set, did all three hands
But four were called, I understand
And when we did a half-sashay
I tripped my partner on the way.

My loops and twirls did not go right;
The promenade was out of sight.
I somehow got myself turned round;
Now my partner can't be found.

"Eight to the middle," we did yell.
"Back to the bar" and then I fell.
By then the caller sighed, "Oh well!"
Frustration dogged him, I could tell.

A hundred miles I've seemed to come;
Now my feet are almost numb.
Thank God, that set is finally done.
Isn't square dance lots of fun?

*Jim Buchanan
Kent, Ohio*

SWING EASY, TWIRL SLOW

Hurry, hurry home from work,
No time to cook — just grab a bite;
Leave the dishes in the sink —
Tonight is square dance night!

From your rack of many outfits
Pick out just what you'll wear;
Then thoroughly you rub and scrub
And the deodorant do not spare.

Run to the mirror for one last check;
Yes, you're sure you have it all.
Into the car and off you go,
You just know you'll have a ball.

You're visiting a lively club
So you jump right up to dance;
That's the moment that it hits you —
You forgot your pettipants!

*Helen A. McCreath
Fairmont, Nebraska*

SQUARE DANCING IS FUN?

Square dancing is fun,
The stickers proclaim,
And fun, they all say,
is the name of the game.
But, fellers, believe me,
It's not any fun
To be whirled here and twirled there
And twisted and spun.
Now, don't get me wrong,
I love to swing!
Swinging is great!
It's that other thing —
The "Let's twirl 'em in
And then twirl 'em out
And spin 'em around
'Til their eyes pop out!"
That's what I mean!
It leaves me cold.
That kind of "dancing"
Can quickly grow old.
Fellers, I'm telling you
Right from my heart,
Be gentle men!
It sets you apart.
The girls will adore you,
You'll be Number One,
And you'll have what it takes
To make square dancing fun!

*Dot Mandt
Lawton, Oklahoma*





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Wheeling & Dealing

FESTIVAL

by Mary Jenkins
Olmstedville, New York

In her talk at LEGACY in May 1977 at Memphis, Tennessee, Mary Jenkins said of the future of wheel chair dancing, "In the not too distant future, there may possibly be a Wheel Chair Festival. Residents from several Nursing Homes in an area will meet at a suitable location for an afternoon of fun and friendship, not to compete, but to dance and enjoy. Costumes and banners for each group will be made, after residents have discussed, planned, and chosen their designs."

Believe it or not, this very thing happened on Sunday, October 9, at Roland and Lois Down's beautiful Ponderosa Hall in Scotia, New York. No doubt the Downs, as they listened to Mary's speech, never dreamed they would see it happen and that they would play such an important role in the event. Their plea for square dance costumes, for volunteers to act as partners and to help that afternoon was heard and answered beyond all expectations!

In spite of the heavy rain, the First Annual Wheel Chair Dance Festival was a huge success and well-attended by friends and relatives of over fifty residents from five nursing homes. Volunteers included many square dancers, senior citizens, several youngsters and people who were just curious and/or interested. A couple of square dancers, interested in introducing wheel chair dancing in their area drove three and a half hours to attend.

Activities Department Coordinator, Barbara Leva, chairman of the Festival Committee, welcomed the nursing home residents, volunteers, guests and

spectators, and introduced the home coordinators from each facility. Mrs. Leva expressed thanks and appreciation to all who helped in any way to make the event possible.

The home residents, transported by buses, vans and station wagons, enjoyed a two-hour program of wheel chair dancing presented by Mary Jenkins, author of the handbook, "Wheeling and Dealing with Nursing Home Residents."

Each nursing home displayed its attractive banner from the balcony railing where all could admire them. Residents wore colorful costumes, some with colonial-style bonnets and caps and long skirts, and many wore modern square dance costumes donated by square dancers in the area.

During the brief intermission, refreshments of punch and cookies were served to everyone. The refreshment corner had a most attractively decorated table with a beautiful harvest table cloth made by Mrs. Leva's mother, and a centerpiece of an autumn flower arrangement.

Was a sight to behold: four sets (ten wheel chairs in each set) on the floor, everyone smiling, all following the direction of Mary Jenkins as they clapped to the music. Many of the ladies, although confined to wheel chairs, held their skirts and moved them in time to the music.

It was a fantastic afternoon with an unmeasurable amount of fun and happiness. Square dancing is fun for everyone — and the best things in life are free!

VENI! VIDI! VICI!

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SHE SAW ! (MODERN SQUARE DANCING)

SHE CONQUERED ! (THE PROFESSION AS CALLER)



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LEGACY

UP-DATE ON LEGACY BROCHURE

Associations, federations, callers' groups and clubs who wish to provide members with more information on LEGACY, what it is and does, may request copies of the brochure from the LEGACY office, PO Box 788, Sandusky OH 44870. The format is similar to the original brochure, but a summary of the latest meeting in May 1977 in Memphis is included.

MEMBERSHIP CARDS SENT

Trustees who have paid their 1977-1979 dues are now "card-carrying members". Blue and white official membership cards have been sent with copies of the latest "Log," LEGACY's newsletter.

DONATIONS LISTED

Several organizations have sent contributions to support the on-going work of LEGACY and many trustees have donated amounts over and above their dues. The list from the recent "Log" show contributions from: Anonymous, Stan and Cathie Burdick, SIOASDS, Overseas Dancers, Bob and Becky Osgood, Lansing Area Federation (Michigan), Ed and Alice Colin, Vee and Mid Cummins, Paul and Darlyne Goodman, Bob and Phyllis Howell, Bill and Mary Jenkins, John and Freddie Kaltenthaler, Pocono Squares (Pennsylvania), Floyd and Clare Lively, Hugh and Catherine Macey, Jim and Jan Maczko, Ray and Verna Newman, Steve and Dolores Nutbrown, John and Betty Pederson, The Corral Western Shop (New Jersey), Tom and Barbara Potts, Robert and Ginger Prescott, Ed and Judy Ross Smith, Chet and Julia Vetter, Vic and Peg Wills, NASRDS (Dealers), Indiana Callers, WASCA (D.C. area).

LEADERSHIP MANUAL

Ed Ross Smith, who has been working on the Leadership Manual, reports that he hopes to have it finished soon. Watch for a publication announcement for this aid in planning local leadership conferences.

LOOKING AHEAD TO 1979

Invitations to the 1979 LEGACY conclave in Louisville will be mailed soon, and nominations for new trustees are now being named. Responsible leaders with ten years in the activity and/or five years of leadership experience are eligible to be nominated by present trustees. The LEGACY executive committee will strive to keep the present level of participation, with improvements in geographic representation.

REFLECTIONS ON LUST 4 FUN (Let Us Speak Together)

Ted Gill has written this poem about "Show and Tell", one of the 12 seminars at the Mini-LEGACY held by the Northern New Jersey S/D Association in September.

People playing childrens' games,
With paper, tape and old tin cans.
Fun with semi-serious aims,
To entice and enroll square dancing fans.

Santas grow out of small cotton balls
Glued onto the red cans just so.
Just where this blends in with square dancing calls
I'm not sure that I'll ever know.

Continued on Page 96

THE COLLEGES ARE COMING

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| | | |
|--|---|---|
| <p>MARSHALL, INDIANA TURKEY RUN CALLERS SCHOOL</p> <p>July 16-21 Individual Attention To Caller by Experienced Staff <i>Dick Han — Bill Peters</i> Write Dick Han, 513 S. Bluff Monticello IN 47960</p> | <p>FORT WAYNE, INDIANA 2nd Annual Callers College</p> <p>Aug. 27-31, 1978 <i>Bob Cone, Jim King</i> <i>at Kings Hall</i> For the 0-4 year Caller Choreography Write Jim King, 9616 Lower Huntington Rd., Ft. Wayne IN 46809 219-747-5775</p> | <p>HOT SPRINGS, ARK. Cal Golden's 7th Annual CALLERS COLLEGES</p> <p>June 25-30: New callers, Ark July 24-29: New callers, Ark. Aug. 6-11: Experienced, Ark Aug. 13-18: Exp. — Ark. Oct. 15-20: New — Ark. Nov. 13-18: Exp. — Ark.</p> <p>June 21: Seminar — Okla. July 9-13: New Callers Jekyll Island, Georgia July 16-21: Experienced Jekyll Island, Georgia Aug. 22-26: New Callers West Yellowstone, MT Nov. 6-11: Experienced Dillard, Georgia</p> |
| <p>INTERNATIONAL CALLERS COLLEGE Aug. 27-Sept. 1, 1978 Rainbow Lake Lodge Brevard NC 28712 <i>Johnny & Charlotte Davis</i> <i>Dick & Ardy Jones</i> Individualized instruction Complete Calling- Leadership Curriculum Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p> | <p>FREMONT, NEBRASKA <i>Harold Bausch's</i> 13th Annual Dance-O-Rama Callers College Aug. 9-12, 1978 Individual Attention Emphasis on Sight Calling All Phases of Calling Covered Write: Dance O Rama 2120 Jaynes St. Fremont NE 68025</p> | <p>LEARN THE GOLDEN KEY TO SIGHT CALLING Write: Sharon Golden Dept. AMS, Box 2280 Hot Springs AR 71901</p> |
| <p>MAPLE PLAIN, MINN. 11th Minn. Callers Clinic Aug. 3-6, 1978 Seminar on STEP VALUE TIMING & Sight Calling Techniques <i>Warren Berquam</i> <i>George Gargano</i> Write Warren Berquam, Rt. 1 Box 187, Maple Plain MN 55359</p> | <p>ESTES PARK, COLORADO Dance Ranch Caller College July 9-13: Two years or less July 16-21: Two years or more Aug. 27-31: Exp. Callers w/previous caller training <i>Frank Lane, Earl Johnston</i> <i>Vaughn Parrish, Bob Fisk</i> Write Frank Lane's Dance Ranch, PO Box 1392, Estes Park CO 80517</p> | <p>CALLERS SCHOOLS <i>Al Brundage,</i> <i>Earl Johnston</i> July 30-Aug. 3, Harrison burg, VA Aug. 6-9, State College PA Aug. 13-17, Troy, NH Aug. 20-24, Troy, NH <i>Top-Notch Staff of</i> <i>Nationally Known Callers</i> Write Earl Johnston, PO Box 2223, Vernon CT 06066</p> |
| <p>CALLERS INTER-SESSION Fly to Callerlab, too Fernwood, Bushkill, Pa. March 17-19 <i>Gloria Rios Roth</i> <i>Joe Uebelacker</i> Concentrated on the Mike and YOU Write Gloria Rios Roth, Box 148, Bartonsville PA 18321</p> | <p>NOVA SCOTIA, CANADA HOUSE OF ROTH 17th YEAR July 2-7, 1978 <i>Gloria Rios Roth</i> <i>Harold & Lill Bausch</i> Callerlab Curriculum & Much More Write Gloria Rios Roth, Box 148, Bartonsville PA 18321</p> | <p>LAS VEGAS, NEVADA CALLERS COLLEGE August 20-25, 1978 <i>Bill Peters, Bill Davis</i> Emphasis on Sight Calling Formation Awareness Figure Constructions Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p> |

HEM- LINE



LILLIAN DEWAR

Lillian Dewar models a polyester dress in fall colors of rust, beige and fern green. The skirt has eight gores, covered with ruffles and accented with beige lace and fern green ribbon. The bodice is princess-style with the center covered beige lace and green ribbon. The sleeves are elbow length, with another full sleeve added midway, also trimmed with beige lace and green ribbon. The outfit is complemented by a matching beige petticoat and shoes. Lillian is from LaGrange, North Carolina.

IS THIS A FIRST?

All the officers of the Cleveland Area Federation (Ohio) are women: Joan Morgan, president; June Gandy, vice-president; Marge Gabarick, corresponding secretary; Elaine Humphrey, recording secretary, and Lefa Yoch, treasurer. To our knowledge, this is a first. We know we can expect a successful year and great accomplishments from this line-up of officers.

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Calling Experience

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Naperville IL 60540

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August 13-19, 1978
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Stan Burdick
John Kaltenthaler

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Jerry & Becky Cope,
Box 129,
Dillard GA 30537

CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION

OF SQUARE DANCE CALLERS

For the first Quarter of 1978, the CALLERLAB Quarterly Selection Committee has voted TWO movements to be used in Mainstream dancing for the months of January, February and March, 1978.

The two movements selected are:

1. *Trade the Wave*; 2. *Ping Pong Circulate*

TRADE THE WAVE

(Harry Ed Dunkle, 1967)

From any four handed ocean wave, dancers facing the same direction in the wave exchange places (trade) with one another, walking in a semi-circle and passing right shoulders at the half-way point. Right-hand waves change to left-hand waves and vice versa. All dancers change their facing direction. Ends become centers; centers become ends.

NOTE: It sometimes helps to have the dancers bend forward slightly and look at the other dancers with whom they will exchange places. Everyone moves simultaneously, so everyone has to know exactly where he/she will end, i.e. step forward, partner trade, again step straight forward to re-form the wave.

The value of this movement is that it is a natural follow-up on *Follow Your Neighbor* which was a recent quarterly selection. It is a convenient way to change from a left-hand wave to a right-hand wave.

EXAMPLES:

Heads square thru four hands
Touch a quarter
Follow your neighbor
Trade the wave
Trade the wave again
Left allemande.....

Heads square thru four hands
Swing thru
Trade the wave
Ladies run
Wheel and deal
Left allemande.....

Heads pass the ocean
Extend, hinge a quarter
Follow your neighbor
Trade the wave, pass thru
Trade by, left allemande.....

PING PONG CIRCULATE

(Don Beck, 10/75)

This movement starts from a *quarter tag* position which is an ocean wave in between two couples facing in, and parallel to those couples. The following description is based on a set-up in which *heads pass the ocean* (from original square):

The center dancers in the ocean wave step thru. Everyone does a *pass to the center* and the new center dancers step directly into a right-hand ocean wave. Caution: Remember that the dancers moving towards the outside of the set do an automatic *partner trade* in executing the *pass to the center* motion. Original heads are now the outside couples and the original sides are now in the center ocean wave.

EXAMPLE:

Four ladies chain
Heads pass the ocean
Ping pong circulate
Center ladies trade
Centers recycle
Pass thru, left allemande.....



NOTES OF NOSTALGIA

by Mary Jenkins
Olmstedville, New York

If Those Walls Could Only Talk!

Probably very few who read the article on "The Olde Barn" in the Glens Falls, N.Y. *Post Star* on October 6, 1977 have in recent years "taken up" modern square dancing. Some, perhaps, especially those who spent their summer vacations in the Adirondacks or were guests at dude ranches, have gone into modern square dancing, but they still have fond memories of the good times they had at the Olde Barn.

The historic Olde Barn was donated to the John Thurman Historical Society which is restoring and renovating the barn as a museum for historical artifacts. It is hoped that a new floor will be laid during 1979 and an old time square dance can be held in the barn. Musicians who used to play in the barn will again perform. The dance will raise more funds for the restoration.

The Society's *Quarterly* tells the history of the Olde Barn. The barn belonged to two families and was lived in by a nearby town historian and her family in 1918. In 1924 it was purchased by Herman and Nan Para who decided in 1927 to use the barn as a "dance hall for families".

What they didn't expect was that word would get out about those good times in Thurman. Soon people came from all over. "The road was lined on both sides with caravans of cars and wagons. People would just drive their hay wagons right into the barn, unload, and set their horses outside."

Mrs. Para, in the *Quarterly*, said, "We would charge a dollar to get in and for this dollar, prepare for them a midnight supper of salads, hamburgers, sandwiches and pots of coffee. Herman bought pure alcohol in 5 gallon cans from Canada. We would cut it down some, add some brown sugar and flavoring and serve one good drink. We

would be tipped off if a revenue man was as close as Glens Falls"— (about 25 or 30 miles from the Olde Barn).

The *Quarterly* says that prohibition was repealed in 1932 and then the Olde Barn went through its first renovation process. The dance floor and railing were added, and a room upstairs was furnished with tables and chairs.

The *Quarterly* contains remembrances by a man— "We used to have hilarious times at that old barn— and I can't remember the time when we didn't have a full house. I can still see Herman Para standing on top of a keg of beer, pumping away and singing German songs."

The *Quarterly* lists and compliments the barn musicians— piano player, saxophonist, and three fiddlers.

Mrs. Para said she closed the barn when World War II broke out, opening it a few times to give dances for the servicemen.

This is the type of dancing the natives and the "city folks" knew and enjoyed and they are not about to change their ideas. Spending the better part of a year *learning* to square dance doesn't appeal to these people. They've had too much fun and too many good times just learning to dance as they danced— with no formal lessons, no graduation, no being accepted into a club. Square dancing was fun for everyone— those who had and those who had *not* danced before.

Let's face it— modern square dancers are in the minority. In any large group of people ask the question— "Have you ever square danced?" and the majority will answer "yes", but it isn't the modern square dancing they have done. It's all square dancing whether it be modern, traditional, barn dancing or bar-room dancing! Let's make our choice and enjoy it!

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

Interesting choreography arrangements
using no more than Mainstream Basics
plus Callerlab-endorsed Experimentals



Heads square thru four, ocean wave
Follow your neighbor and spread
Scoot back, follow your neighbor
And spread, left allemande.....

Heads square thru four, ocean wave
Follow your neighbor and spread
Eight circulate, follow your neighbor
And spread, square thru three-quarters
Trade by, left allemande.....

Heads curlique and extend
End girls run, center boys extend
Center four walk and dodge
Same four fold, zoom and pass thru
Left allemande.....

Head ladies chain, heads lead right
And circle to a line, flutter wheel
Pass thru, ends run once and a half
All cloverleaf, left allemande.....

Heads pass thru, go round one to a line,
Tag the line in, curlique, circulate
Cast off three-quarters, step thru
Wheel and deal, centers pass thru
Swing thru, walk and dodge
Partner trade, circle four to a line
Left half square thru, left allemande.....

Heads star thru, double pass thru
Track two, swing thru, boys run
Couples circulate, half tag
Trade and roll, left allemande.....

Heads square thru four, ocean wave
Girls trade, swing thru, boys run
Half tag, walk and dodge
Left allemande.....

Heads pass thru, separate
Behind the sides, curlique,
Four boys run, boys walk, girls dodge
Quarter in, pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads curlique, sides roll away
Outsides in, boys walk, girls dodge
Partner hinge, recycle, dive thru

Square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, girls walk and dodge
All partner hinge, walk and dodge
Partner trade, left allemande.....

Heads pass the ocean, recycle
Double pass thru, track two
Recycle, square thru three-quarters
Left allemande.....

Heads square thru four,
Pass the ocean, recycle, pass thru
Wheel and deal, centers pass thru
Left allemande.....

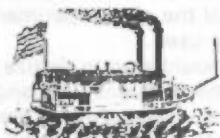
Heads square thru four
Right and left thru, pass the ocean
Recycle, pass the ocean, recycle
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, recycle, pass thru
Trade by, pass the ocean, recycle
Pass thru, partner trade
Left allemande.....

Heads lead right and circle to a line
Curlique, circulate, face in
Pass the ocean, girls trade, recycle
Dive thru, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Curlique, circulate and face in
Pass the ocean, recycle, pass thru
Trade by, pass the ocean, girls trade
Recycle, pass thru, wheel and deal
Centers right and left thru
Pass the ocean, recycle,
Others lead right, left allemande.....

Heads pass the ocean, extend
And recycle, pass thru, trade by
Pass the ocean, girls trade, recycle
Pass thru, wheel and deal, zoom
Square thru three-quarters



River Boat Records

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RIV115 THE WURLITZER PRIZE (I Don't Want To Get Over You)

by Keith Gylfe

RIV116 LOOKING FOR A FEELING by Dave Abbott

RIV117 REEDS' MOUNTAIN DEW, Flip Patter by Dave Abbott

CURRENT RELEASES

RIV112 SOUTHERN NIGHTS by Keith Gylfe

RIV113 OLE RATTLER by Dave Abbott

RIV114 YOU NEVER CAN TELL by Keith Gylfe

RIV109 GOOD WOMAN BLUES by Keith Gylfe

RIV110 THE NEW GREEN LIGHT by Dave Abbott

RIV111 TAKE IT EASY by Keith Gylfe

Distributed by Corsair-Continental Corp.

RIVER BOAT RECORD PRODUCTIONS

Keith Gylfe, 736 Parthenon Way, Sonoma CA 95476

Left allemande.....

Heads square thru four, slide thru
Pass the ocean, girls trade
Extend and recycle, left allemande.....

Heads square thru four, ocean wave
Extend and recycle, trade by
Pass the ocean, swing thru, boys run
Half tag, coordinate, bend the line
Crosstrail thru, left allemande.....

Heads square thru four, ocean wave
Extend, clover and recycle
Sweep a quarter, pass thru
Left allemande.....

Heads half square thru, ocean wave
Extend and recycle, trade by
Pass the ocean, swing thru, boys run
Half tag, coordinate, bend the line
Left allemande.....

Head ladies chain, heads square thru four
Slide thru, pass the ocean
Extend and recycle, trade by
Left allemande.....

Heads square thru four, ocean wave
Extend and recycle, trade by
Ocean wave, extend and recycle
Trade by, pass thru, trade by
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, extend and recycle
Trade by, pass the ocean, girls trade
Recycle, pass thru, wheel and deal
Zoom and square thru three-quarters
Left allemande.....

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at

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Enjoy a week of American Folk Dance including Squares, Contras, Rounds and Mixers in the spirit of the late "Pappy" Shaw.

The Dancing will be GREAT, the fellowship SUPERB, the staff OUTSTANDING, and the program UNBEATABLE!

Staff: Don Armstrong, John Bradford, Bob Howell, Bill Litchman, Deane & Helen Serena

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Deposit: \$40.00 per person

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303-238-4090

VISA





Dancing Tips

We recall some ten to fifteen years ago when we first started touring around the country seriously, a young caller invited Lill and me to stay with him and his wife while in their fair city. He related that he had had his first out-of-state calling date recently (at that time) and that he really prepared for that dance. He said he studied all the latest and "greatest" new calls, so that he could use them well, then went to call the dance. He was stunned when he started to call the dance to find that the dancers could not do the calls. He said he kept lowering the level to find the calls that they could do. Much to his regret he couldn't find the level, for he knew the new calls, but had insufficient knowledge of the easy calls. He said the dance was a "disaster".

This young fellow said he came home and started studying some of the old basic calls. This same man has gone on to be a widely-known and popular caller. He has recorded many calls and each time I see one of his new records listed I remember what he told me.

It seems to me we are in a similar situation all over the country right now. We callers try our best to keep up on the new calls, for we just hate to be told that some other caller is calling something that we don't know ourselves. In the process we find dancers confused and often frustrated. We also find dancers and callers who cannot do basics, but still are able to dance right through a *Track Two* or *Coordinate*. Ask them to do a *do paso* or a *slide thru* and often the squares fall apart.

Callers who call regularly for clubs (that is, "club callers") often catch these things and carefully go back to pick up those who have not danced regularly, enabling them to get back into the swing. We hope that at the

same time this fellow is not expected to call all eleven of the new experimentals currently being used.

We surely should stop to realize that clubs vary in the frequency of dancing. Not all dancers dance three times or more a week. We then can realize that not all clubs are going to maintain the same level of dancing. Most clubs will call themselves mainstream, because actually most of them have been exposed to those calls. This does not mean that they will all be able to do all the calls, unless the caller is quite helpful and directional. They will be able to do most of these calls then, if called from standard set-ups. Forget the APC (all position concept) for the average club. They can have a lot of fun without it, and unless you work them for weeks on end, they will get lost and frustrated trying to do the unusual set-ups. Forget it in these clubs.

We can show you clubs that have excellent dancers—smooth and friendly dancers—who do not dance a high level. They are good dancers. Not low level dancers. What is a low level dancer? A beginner? One who has not mastered the 68 basics of the Mainstream program? Or is it actually one who just does not dance often enough to maintain his competence?

We surely don't know—unless maybe it is all of those listed. But in actuality we don't even like the term, low level. Maybe "part time" dancer would be a better term! Any way there are many different levels of ability today.

Part of the blame lies in the fact that we have become so fluent, with so many people trying to come up with new calls. Let us remember that a caller's ability is not necessarily the number of new calls he has mastered but rather the number of people he keeps dancing and keeps happy. You will find him (or her) where the dancers are—not necessarily on the road calling for distant clubs. We take nothing from these folks, (the travelers) but many of them would have difficulty filling the shoes of a regular club caller.





THE DANCER AND THE CALLER

by Ross Crispino, Nampa, Idaho

(From his training manual)

To start with, the reason for square dancing is to have fun! This is why the beginner dancer came to a class; this is why the regular dancer joined a club; this is why people sacrifice many other forms of entertainment and come to the dance hall; this is why the caller must not let these people down! The dancers do their part, they bring other people, tend to the various duties of the club operations, and the caller has the overall most important job to do, and that is to see that everyone has the most possible fun for his fun dollar. Any person aspiring to become a caller, whether full time or hobby, must be able to assume this great responsibility of making fun for people. If a person is unable to reach this point of proficiency through classes and practice, then it is much better that he or she return to the status of dancer and let the caller duties rest themselves where they can be fulfilled! This is putting it rather bluntly.

Teamwork of callers and dancers must be prevalent at all times for maximum fun dancing. Then caller know-how must go a step farther to uphold the purpose of square dancing. What is this purpose? It's obvious. It's fun! People enjoy it or they wouldn't be doing it. It's a wonderful form of recreation where we can share our enjoyment and enthusiasm with others. But this does not answer our question. The main and foremost purpose of square dancing is to have fun, but like everything else in life, square dancing offers more than just fun. It offers a variety of things — the opportunity for social gatherings, companionship without the prejudice of the social stiffness

of aloof society. People from all walks of life gather together, clasp hands in friendship and are bound together by a bond as strong as America itself. Doctors, lawyers, politicians, clerics, truck drivers, bankers, white collar workers or laborers, they all gather together to combine their efforts and share the pleasures of square dancing.

So you see the purpose of square dancing is multiple; for mental and physical health, for companionship, for sociability, it fills a great need. For the square dance to fulfill all of these needs, the responsibility lies with the caller. He alone is responsible for the attitude of his dancers, and this responsibility is a large one!

Don't ever tell your dancers, "Now this part of the dance (or figure) is tough and you are going to have trouble with it." In the first place, you establish a fear right away; they expect to have trouble with it and probably will. Second, this is a negative thought and we try to keep the negative out of their minds when teaching anything new. In the third place, had you not said it was going to be tough, but just gone ahead with it slowly, chances are the dancers would have danced it well.

Don't ever show dancers how *not* to do something. Not only in square dance teaching, but in round dance instructing as well. Teachers sometimes explain how to do certain maneuvers, then before the dancers are permitted to execute them, they add, "Now don't do it this way," and proceed to demonstrate the wrong way. The dancers have two thoughts and pictures in mind! Why put that second one there, anyway? Just teach the right way and let it go at that. If you must, later on you can point out what they are doing wrong.

Don't lose your temper while teaching a class or showing a new figure. It's hard at times to keep your voice from sounding sharp, but just remember **at** all times, "This is a recreation and **we** are going to dance for fun." If you find you are getting irritated and snapping at the dancers, stop, smile, say to yourself "I can't do this. I gotta' keep happy myself so that my dancers will reflect my happiness." If you can't

Continued on Page 95



by Bob Howell

easy level

Sounds like something that might be uttered on New Year's morning, but this is the name of a tune, to which Gene Trimmer of Paragould, Arkansas, wrote a solo dance.

ISHABILLY

RECORD: Playboy ZS8-5800

Wait sixteen counts before starting.

Counts

- 2 Left heel forward and back to place
- 2 Right heel forward and back to place
- 2 Toes together, heels apart, then heels back together again.
- 2 Toes together, heels apart, then heels back together again
- 4 Starting with left foot, walk forward three steps and then turn one-quarter left while keeping weight on left.
- 4 Starting with right foot, back up three steps and hold weight on right foot while touching floor with left toe on fourth count.

Repeat all of above. Dance goes through 18 times.

Although the name sounds appropriate for celebrating the beginning of the New Year, and one line suggests you "Drink all the brandy-wine," actually this dance is an American play party game and adds great fun to an evening of dancing. There is always a mad scramble for partners.

TURN THE GLASSES OVER

RECORD: World of Fun M112

1. I've been to Harlem, I've been to Dover
I've traveled this wide world over
Over, over, three times over;
Drink all the brandy-wine and
2. Turn the glasses over.
3. Sailing east, sailing west, sailing over the ocean
Better watch out when the boat begins to rock,
4. Or you'll lose your girl in the ocean.

FORMATION: Circle of partners, hands crossed in skating position. Extra players in the center.

ACTION: 1. Promenade until "turn the glasses over." 2. Each couple "wings the dishrag." 3. Girls continue marching in original direction, men reverse and march in opposite direction, during which those in the center join the men's line. 4. On the word "lose" each man takes the nearest girl for his new partner. Those left out go to the center and the game is repeated.



Gene Trimmer, who sent along the solo dance this month, has compiled "Match A Melody," in which he incorporates a volume of 64-count breaks that can be adapted to most singing calls. The breaks are geared to using Callerlab Mainstream basics. The book is a work of art and a tool that callers at all levels should possess. It is available through this magazine. Following are two excerpts which certainly can be used at a one-night stand.

Join sixteen hands and circle to the left
 Circle all the way to home again
 Circle to the right, go the other way tonight
 Back to where you started once again
 Face your corner (partner) and do-sa-do
 Take the same girl and promenade her home
 Tag.....

NOTE: Use the parenthesis figure for no partner change.

Four boys go forward and come back
 Face your partner and do a do-sa-do
 Four girls go forward and come back
 Face your partner (corner) and do-sa-do
 Face your corner (partner) and do-sa-do
 With the same girl you promenade home
 Tag.....

HAPPY

NEW

YEAR

In the November 1975 issue there appeared a contra written by Lannie McQuaide which she called "Venture." I have danced it many times and have enjoyed it. Glen Nickerson of Kent, Washington, has written a variation and called it "Endeavor." Glen uses the same movements but has regrouped them so that "the flutterwheel seems to allow the man to adjust to the next movement with less problem."

ENDEAVOR

FORMATION: 1, 3, 5, etc. active and crossed over.

Intro: The one below, do-sa-do

| | |
|---------------|---------------------------------|
| — — — — | (+ 1/4 — Swing thru |
| — — — — | — — Men run |
| — — Bend line | (Back away) Right and left thru |
| — — — — | — — Ladies chain |
| — — — — | — — Right and left back |
| — — — — | — — Chain back |
| — — — — | (Ladies lead) Flutter wheel |
| — — — — | — — — — |



Dick Parrish



Shelby Dawson

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Distributed by Corsair Continental
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5074 LIVIN' ON LOVE STREET by Bob Parrish
 5073 AIN'T IT GOOD by Warren Rowles
 5072 WAIT TILL THE SUN SHINES by Al Stevens
 5071 GYPSY by Shelby Dawson
 5070 THE DOOR IS ALWAYS OPEN by Nelson Watkins
 5069 HEARTACHES by Al Stevens
 5064 MELODY OF LOVE by Dick Parrish

Produced by Shelby Dawson,
 334 Annapolis Dr., Claremont, CA 91711



Warren Rowles



Al Stevens



Nelson Watkins



Bob Parrish



Marlin Hull

Let's All Meet In Oklahoma City

June 22, 23, 24, 1978



SOONER SHOWCASE

Square dancers coming through Northwest Oklahoma on their way to the 27th National Convention in Oklahoma City will travel along the route of Spanish explorer Don Juan de Ornate. He described the fertile land, pastures high enough to hide a horse, and many different varieties of wild flowers and huge deer.

Located in this area dancers will find one of Oklahoma's finest state parks, Boiling Springs, named for the 300-gallon-a-minute spring which bubbles up through clean white sand. This was a popular campground for the Plains Indians and is believed to have been visited by Coronado on his exploration into the Southwest.

An early morning hike before traveling on will afford a chance to see many animals and birds as this park also serves as a wildlife sanctuary. Deer and wild turkey are among the various varieties.

ROUNDS

All round dancing for the National Convention will be in the beautiful Great Hall of the Myriad Convention Center. This large hall, with 16,000 square feet of dancing space, will be made into two separate, acoustically-perfect halls of 8,000 square feet each by a soundproof divider. The floor, with its gleaming white, poured plastic surface and the very pretty indirect lighting in the acoustical ceiling, will make an enjoyable atmosphere for good dancing. The round dance activity schedule includes informal rounds, showcase of rounds, education clinics,

workshops, reviews and the evening dance program.

NATIONAL SQUARE DANCE TOURS

TSA-LA-GI— Cherokee Indian Country Two day, overnight trip, starting with Five Civilized Tribes museum at Muskogee and historic Fort Gibson. See the "Trail of Tears" dramatic chronology; stay overnight at Western Hills Resort. Visit the Will Rodgers Museum and other sites.

ANADARKO — Ft. Sill WICHITA WILDLIFE REFUGE

Drive across the Chisolm Trail, thru the Indian Hall of Fame and Riverside Indian school. See Indian dancing and art, buffalo, museum. Ten-hour tour includes coffee, doughnuts and lunch.

OKLAHOMA CITY SIGHTSEEING

Begin with downtown monuments, urban projects and cultural centers and continue to residential areas; visit state capitol and see other displays. Three and a half hours.

OKLAHOMA CITY SHOPPING TOUR

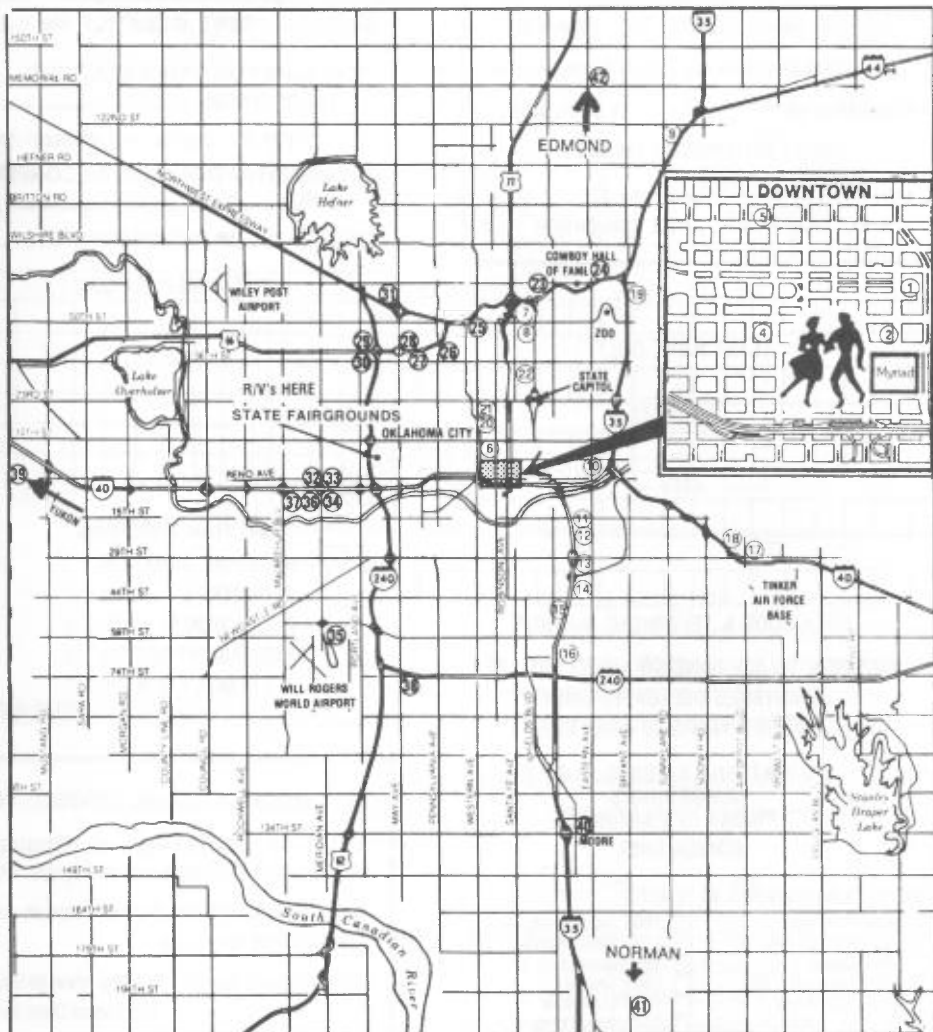
Visit three unique shopping centers. Lunch on your own. Six hours.

YOUNG PEOPLES FUN-DAY (Teens)

Seven and a half hours that include an elephant ride, frontier town, walking safari, tram ride, afternoon at Frontier City Amusement Park.

This is a brief look at the tours being offered by the Tour Committee of the 27th National Convention. For more information and prices, write Jim & Ruth Ford, 3410 Overholser Drive, Bethany OK 73008.

Each Square represents one mile



↓ 20 minutes
to Norman

All day parking in the downtown Convention area is \$1 and up. FREE PARKING is available at the Fairgrounds with free shuttle bus to Convention Center. School buses available at reasonable rates when chartered in advance. Shuttle buses are **not** planned between outlying motels and the Convention site (you might plan in advance to rent a car for your convenience).

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(DO NOT USE)

27th

ADVANCE REGISTRAT

NATIONAL SQUARE D

Oklahoma City, Oklahoma

"The World's Greatest"

FILL OUT COMPLETE FORM AND RETURN
TO REGISTRATION CHAIRMAN
P.O. BOX 10814 - MIDWEST CITY, OKLA. 73110

REGISTRATION FEE PER PERSON

IN ADVANCE \$6.75

AT DOOR \$8.25

SINGLE REGISTRATION FEE ONLY

Make Check or Money Order Payable To:
27th NATIONAL SQUARE DANCE CONVENTION

PLEASE PRINT CLEARLY IN BLACK

DEADLINE FOR CANCELLATIONS FOR REFUNDS

(\$1.00 charge per person for

NO REGISTRATION WILL BE CONFIRMED
AFTER

DEADLINE FOR PROGRAMMING

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AREA CODE & TELEPHONE NUMBER

ADMISSION TO ALL DANCING AREAS WILL BE TO
REGISTERED DELEGATES ONLY.
(UNDER 2 YEARS OF AGE FREE)

GREAT FINALE RODEO 10:00 PM FAIRGROUNDS

☐ FRIDAY ☐ SATURDAY

(CHECK ONE)

CHECK CONVENTIONS ATTENDED

- ☐ 1952 Riverside
- ☐ 1953 Kansas City
- ☐ 1954 Dallas
- ☐ 1955 Oklahoma City
- ☐ 1956 San Diego
- ☐ 1957 St. Louis
- ☐ 1958 Louisville
- ☐ 1959 Denver
- ☐ 1960 Des Moines
- ☐ 1961 Detroit
- ☐ 1962 Miami Beach
- ☐ 1963 St. Paul
- ☐ 1964 Long Beach
- ☐ 1965 Dallas

- ☐ 1966 Indianapolis
- ☐ 1967 Philadelphia
- ☐ 1968 Omaha
- ☐ 1969 Seattle
- ☐ 1970 Louisville
- ☐ 1971 New Orleans
- ☐ 1972 Des Moines
- ☐ 1973 Salt Lake City
- ☐ 1974 San Antonio
- ☐ 1975 Kansas City
- ☐ 1976 Anaheim
- ☐ 1977 Atlantic City

Total Attended ☐

FIRST NAME FOR BADGE

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CONVENTION PROGRAMS

* NATIONAL SQUARES

COOK BOOKS

RODEO TICKETS

HOUSING DEPOSIT

R/V RESERVATION

(INCLUDES BADGES)

TOTAL AMOUNT

RECREATIONAL VEHICLE ACCOMMODATIONS

All R/V's will be at the Fairgrounds. Electricity,
Facilities and Shuttle Buses to Myriad included.

Please send \$20.00 (for 5 days minimum package)
include in total remittance.

(5 Day Package Includes Tuesday Noon to Sunday
(Additional Days Available))

TYPE OF UNIT (✓)

☐ Travel Trailer

☐ Pop-Up Trailer

☐ Pick-Up Camper

☐ Motor Home

*A new National Square Dance Magazine published
interest of the National Square Dance Convention

PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL

HOTEL AND MOTEL SELECTIONS

Enter 4 choices by number on front

These are average rates and are guaranteed for 1978

| NO. | HEADQUARTERS | | SINGLE | DOUBLE | EACH EXTRA PERSON |
|--|------------------------|---|--------|--------|-------------------|
| 2 | * 27th NATL/WI | (S) Sheraton Century Center (1,2,3,4,5) | \$32 | \$38 | \$4 |
| 1 | * ROUND DANCE | (S) Skirvin Plaza (1,2,3,4,5) | \$28 | \$34 | \$6 |
| 4 | * Foreign/AK/HI/WA/OR | (S) Holiday Inn Central (1,2,3,4,5) | \$20 | \$27 | \$4 |
| 16 | * AL/FL/GA/MS | (S) Ramada Inn South (1,2,3,4,5) | \$18 | \$26 | \$5 |
| 28 | * AZ/NM | Ramada Inn North (1,2,3,4,5) | \$16 | \$20 | \$4 |
| 18A | * AR/LA | (S) Holiday Inn East (1,2,3,4,5) | \$21 | \$29 | \$3 |
| 34A | * CA | (S) Ramada Inn West (1,2,3,4,5) | \$17 | \$22 | \$4 |
| 14B | * CO | Cambridge Inn South (1,2,5) | \$12 | \$17 | \$3 |
| 7 | * CT/RI/NH/VT/MA/ME/NY | (S) Howard Johnson North (1,2,3,4,5) | \$19 | \$23 | \$4 |
| 15 | * DE/DC/WV/VA/MD/NJ | (S) South Gate Inn (1,2,3,4,5) | \$18 | \$26 | \$3 |
| 26 | * ID/MT/SD/WY/NV/ND/UT | Habana Inn (1,2,3,4,5) | \$20 | \$26 | \$4 |
| 13A | * IL/ | Continental (1,2,3,4,5) | \$12 | \$17 | \$2 |
| 31 | * IN/OH/IA/MI | (S) Hilton Inn Northwest (1,2,3,4,5) | \$22 | \$30 | \$6 |
| 8 | * KS/SOLO | (S) Lincoln Plaza (1,2,3,4,5) | \$20 | \$26 | \$4 |
| 12 | * KY/NC/SC | (S) Red Carpet Inn (1,2,3,4,5) | \$16 | \$19 | \$4 |
| 29 | * MN/NE | (S) Holiday Inn Northwest (1,2,3,4,5) | \$18 | \$24 | \$3 |
| 20A | * MO | Downtowner Motor Inn (1,2,3,4,5) | \$15 | \$20 | \$3 |
| 10A | * OK | (S) Ramada Inn Central (1,2,3,4,5) | \$18 | \$25 | \$3 |
| 10B | * TN | Tradewinds (1,2,3,4,5) | \$14 | \$22 | \$3 |
| 35 | * PA | (S) Sheraton Inn Airport (1,2,3,4,5) | \$17 | \$25 | \$3 |
| 13B | * TX | Holiday Inn South (1, 2, 3, 4, 5) | \$16 | \$22 | \$3 |
| HOTELS & MOTELS THAT ARE NOT HEADQUARTERS | | | | | |
| 5 | | Travelodge (1,2) | \$11 | \$16 | \$3 |
| 6 | | Kings Inn (1,2,5) | \$10 | \$12 | \$2 |
| 9B | | Frontier Inn (1,2,5) | | \$16 | \$2 |
| 11 | | Sooner Inn (1,2,4,5) | \$10 | \$14 | \$4 |
| 14A | | (S) Quality Inn South (1,2,3,4,5) | \$14 | \$17 | \$4 |
| 9A | | Holiday Inn North (1,2,3,4,5) | \$18 | \$24 | \$2 |
| 17 | | Planet Inn (1,2,3,4,5) | \$14 | \$20 | \$2 |
| 18B | | Regal 8 Inn (1,2,3,5) | \$ 9 | \$12 | \$1 |
| 19 | | Coachman Inn (1,2) | \$ 8 | \$10 | \$2 |
| 20B | | Sieber (1,2,) | | \$20 | \$5 |
| 22A | | (S) Tradewinds Capital (1,2,3,4) | \$13 | \$19 | \$2 |
| 22B | | Villa Inn (1,2) | \$ 8 | \$13 | \$3 |
| 23 | | LaCasa Real Motel (1,2,5) | \$ 8 | \$12 | \$2 |
| 24 | | Clock Inn (1) | \$10 | \$15 | \$1 |
| 25 | | Guest House (1,2,5) | \$10 | \$15 | \$2 |
| 27 | | (S) Viva Motor Inn (1,2,3,4,5) | \$ 9 | \$15 | \$3 |
| 30A | | Carlyle Motel (1,5) | \$16 | \$20 | \$4 |
| 30B | | Arcadia Motel (1,5) | \$ 9 | \$13 | \$3 |
| 32A | | (S) Hilton Inn West (1,2,3,4,5) | \$29 | \$37 | \$7 |
| 32B | | Crosswinds Inn (1,5) | \$12 | \$16 | \$3 |
| 33 | | (S) Howard Johnson West (1,2,4,5) | \$24 | \$29 | \$4 |
| 34B | | Motel 6 (1,5) | \$ 9 | \$12 | \$2 |
| 36A | | (S) Holiday Inn West (1,2,3,4,5) | \$20 | \$25 | \$3 |
| 36B | | Days Inn-Meridian (1,2,5) | \$12 | \$16 | \$3 |
| 37A | | Coachman Inn West (1,2,4,5) | \$11 | \$17 | \$2 |
| 37B | | Days Inn—MacArthur (1,2,5) | \$11 | \$15 | \$4 |
| 38 | | Cambridge Inn West (1,2,5) | \$11 | \$17 | \$3 |
| 39 | | Chateau Inn—Yukon (1,2,4,5) | | \$27 | \$4 |
| 40 | | Luxury Motor Inn—Moore (1,2,3,4,5) | \$10 | \$12 | \$4 |
| 41A | | Holiday Inn Norman (1,2,3,4,5) | \$16 | \$20 | \$4 |
| 41B | | Ramada Inn Norman (1,2,3,4,5) | \$20 | \$23 | \$3 |
| 41C | | Howard Johnson Norman (1,2,3,4,5) | \$16 | \$23 | \$4 |
| 42 | | Broadway Motor Inn—Edmond (1,2,3,4,5) | \$13 | \$20 | \$4 |

(S) Suites available

* 4 nights required

** 3 nights required

1 Free parking

2 Restaurant or Coffee Shop

3 Function Room

4 Cocktail Lounge

5 Swimming Pool

Above rates are subject to 6% tax.

Information on dormitory housing write:

Vice-Chairman, Housing

Route 2, Box 763

McLoud, OK 74851

CAMPING: Campsites will be assigned on a "first come, first served" basis. If you wish to camp as a group, please send all registration applications in one envelope along with the correct total amount of money. Every effort will be made to place your group in the same camp area. **Shuttle bus service to Convention Center.**

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

PACIFIC NORTHWEST

Era Mae and Raleigh Wieand send us this news from their new home in Seattle, Washington.

"We want to let you and your readers know that advanced level dancing is progressing in the Pacific Northwest.

"In Seattle we have our own Tape Worms consisting now of about six squares dancing in our remodeled home in which we can dance eight squares. In the past we've had callers Bob Fisk, Dave Lightly, Jerry Schatzer and Henry Thompson call for us. Our 1978 schedule consists of Chuck Stinchcomb, Ed Fraidenburg, Ed Foote, Keith Gulley and Norm Poisson.

"Also in Seattle, caller Jack Hardin has a group, and Barry Aronovitch has one in Tacoma. In Portland, Daryl Clendenin is also doing very well with an advanced level group. He called for us recently and is very good.

"We're very fortunate to have leaders with our Washington State Festival Committee with enough foresight to recognize the need for advanced level dancing at the state festival.

"We'd like to wish you and all your readers a very, very healthy and happy New Year."

KIRKWOOD LODGE

Kirkwood Lodge on Lake of the Ozarks, Osage Beach, Missouri, with its great facilities, has long been noted as a fine square dance resort. Now something new has been added for 1978. There will be an advanced Memorial Mini-week with challenge tips beginning with a get-acquainted get-together and buffet at 5 P.M., Sunday May 28 through Wednesday May 31, ending after lunch. The caller will be Lee Kopman of Wantagh, New York, and

Bob Fisk of Gravois Mills, Missouri, and Mesa, Arizona. The program will consist of nightly dances, twice daily workshops and special challenge tips.

For more information contact Kirkwood Lodge, Osage Beach MO 65065 or Ralph and Wilma Bender, 914 West Forest Dr., Houston TX 77079.

NORTHWEST PENNSYLVANIA

The two big fall dances in northwestern Pennsylvania both featured advanced dancing and both followed the Advanced Basic List closely for the first time. These dances were the Allegany Federation Dance held at Grove City and the Horn of Plenty Dance at Waterford. Jim Kassel and Tom Mohney called the advanced dancing at the federation dance and Dick Bayer, Gary Brown and Hal Greenlee were the staff of the Horn of Plenty. At both dances six to ten sets had prepared themselves for the basic advanced calls and thoroughly enjoyed this innovation. Callers in eastern Ohio and western Pennsylvania are reporting that dancers are more interested in learning advanced basics than they are in trying out all the new calls continually introduced as workshop tips at club dances.

NEW ENGLAND

From the *New England Caller* magazine, Kip Garvey writes the following:

"There are some of you who have stopped to read this article because it represents your specific field of interest in square dancing. Others of you read on to satiate an idle curiosity, or even just to get your money's worth from the magazine. But I think a majority of you are still seeking an answer to the questions, what is challenge dancing and why does it exist? I think, by way of analogy, we can answer these questions and hopefully create an understanding of this important aspect of the activity.

"We are all familiar with the game of bridge. Some of us, myself especially, find the game a bit baffling if not altogether confusing. Speaking for myself, the reason this is so is because I am a most casual player, seldom getting a chance to develop much skill at the

Continued on Page 97

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHORE*GRAPHY

See Page 44, "Callertab Confab," for the selected figures for the first quarter of 1978.

Additional *trade the wave* figures follow:

Heads lead right and circle to a line
Right and left thru, dixie style to a wave
Trade the wave, swing thru
Eight circulate double, boys run
Bend the line, right and left thru
Dixie style to an ocean wave
Trade the wave, swing thru,
Turn thru, left allemande.....

Head ladies chain, heads lead right
Circle to a line, pass thru, girls run
Left swing thru, *trade the wave*
Cast off three-quarters, swing thru
Boys run, slide thru, left allemande.....

Heads square thru four hands
Curlique, all eight circulate
Trade the wave, scoot back
Cast off three-quarters, *trade the wave*
Right and left thru, pass to center
Pass thru, left allemande.....

Heads pass the ocean, extend
Leads cast three-quarters
Trade the wave, diamond circulate
Trade the wave, boys cast three-quarters
Boys run, bend the line, star thru
Pass thru, trade by, left allemande.....

Additional *ping pong circulate* figure:
Heads square thru four hands
Pass to the center, swing thru
Ping pong circulate and extend
Recycle, ladies trade, pass thru
Star thru, couples circulate
Bend the line, pass thru
Partner tag, left allemande.....

American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Ed., American Squaredance, PO Box 788, Sandusky OH 44870.

CALLERS' QUESTIONS



Dear Understanding Editor:

Is there anything we ladies can do to discourage "rough" dancing experienced at times by unthinking men with strong arms?

Anonymous

Ed. Note: There are little tricks which the ladies can employ to help counteract some of the twirling action generated by enthusiastic men. Here is some good advice given to us years ago by Ed Gilmore and his wife Dru:

The Art of Self Defense Designed Primarily to Assist the Ladies to Defend Against:

Joe Swingerofferfeet— Bend the right knee, sway gently but firmly. Smile sweetly.

Sam Twirlemall— Completely limp arm, smile sadly.

Pete Crusherlittlepaw— Miss his hand with a sweep, smile devilishly.

Jack Jumpanjerk— Close in, almost in front of him. Smile coyly.

Clem Coffeegrinder (twirls girls during promenade)— Pull your right hand out of his just at the finish of the swing, smile at corner. Clem will be looking at his waving hand.

Muscles Squeezerarmoff (forearm hold) Return the favor, add fingernails, smile painfully.

Paul Pushemaround— Lean back, let him push, smile patiently.

And ladies, if all these counter-measures fail, try to forgive him a little. Most men do not know their own strength. How about your man? Does he treat you and other ladies with the same consideration and tenderness that he did when he was a-courtin'? If not, whisper in his ear, and smile lovingly.



NEW IDEA

INSTEP/OUTSTEP

by Ron Schneider, Bradenton, Florida

From two-faced lines set-up:

Instep— The ends step forward and turn one-quarter towards the center of their line. The centers single hinge and extend to end movement in ocean waves or box circulate positions.

Outstep— The ends step forward and turn one-quarter face away from the center of their line. Again, the centers single hinge and extend to end movement in lines of four facing out.

Examples by the author:

Heads square thru four hands,

Swing thru, boys run, *instep*

Centers trade, swing thru, boys run

California twirl, star thru, dive thru

Square thru three-quarters to

Left allemande.....

Heads square thru four hands

Swing thru, boys run, *outstep*

Partner trade, pass thru

Partner trade and roll, left allemande....

Heads lead right and circle to a line

Pass thru, sides California twirl

Instep, centers trade, everybody hinge

Centers trade, centers run, *instep*

Centers trade, boys run, pass the ocean

Recycle, square thru three-quarters

Left allemande.....

Heads square thru four hands

Swing thru, centers run, *outstep*

Wheel and deal, centers pass thru

Swing thru, centers run, bend the line

Left allemande.....

Heads lead right and circle to a line

Swing thru (tidal wave), boys run

Instep, coordinate, bend the line

Star thru, dive thru, pass thru

Left allemande.....

Heads spin the top, turn thru

Circle four, head gents break to a line

Touch a quarter, coordinate
 Couples circulate, *instep*, split circulate
 Cast off three-quarters around
 Centers trade, centers run
 Half tag the line, then trade and roll
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, boys run, centers trade
 Centers run, *instep*, boys run
 Bend the line line, left allemande.....

Four ladies chain, heads lead right
 And circle to a line, swing thru
 Boys run, *outstep*, trade by
 Touch a quarter, boys run
 Left allemande.....

NOTE: Be sure to stress that the ends must step forward before turning in or out. This leaves a spot for the hinging centers to extend into, at the sides of the ends.



by Deuce Williams, Detroit, Michigan
 Callerlab's Quarterly Experimental Basics Committee suggests continued workshop and club dance exposure be given to *follow your neighbor* and *follow your neighbor and spread*.

Heads swing thru and spin the top
 Extend, single hinge
 Follow your neighbor, left swing thru
 Ladies run, ferris wheel
 Centers star thru and back away
Squared at home!

Sides pass the ocean, those ladies trade
 Extend, single hinge, split circulate
 Follow your neighbor, ladies run
 Bend the line, left allemande.....

Heads lead right and circle
 To lines of four facing in, fan the top
 All eight circulate, follow your neighbor
 Left swing thru, centers run
 Ferris wheel, men left turn thru

All star thru, couples circulate
 Once and a half, bend the line
 You're home!

Heads touch a quarter
 Then follow your neighbor and spread
 Sides divide and star thru, extend
 Ladies trade, recycle, pass to the center
 Pass thru, pass to the center
 Square thru three-quarters
 Left allemande.....

Heads half square thru, single circle
 To an ocean wave, men trade
 Single hinge, follow your neighbor
 All eight circulate, left swing thru
 Men run, bend the line, all star thru
 Trade by, left allemande.....

Sides square thru three-quarters
 And cloverleaf, heads square thru $\frac{3}{4}$
 Do-sa-do to an ocean wave, ladies trade
 Follow your neighbor and spread
 Split circulate, ladies trade
 Flutter wheel, all slide thru
 Left allemande.....

Sides pass the ocean, extend
 Follow your neighbor, trade the wave
 Follow your neighbor, left swing thru
 Ladies run, ferris wheel, zoom
 Square thru three-quarters
 Left allemande.....

Heads curli-cross, swing thru
 With the outside two, follow neighbor
 Trade the wave, ladies trade
 Recycle, pass thru, left allemande.....

by John Strong, Salinas, California

Head ladies chain, heads square thru
 Spin chain thru, spin the top
 Right and left thru, pass thru
 Tag the line in, box the gnat
 Right and left thru, star thru
 Left allemande.....

Heads star thru, pass thru, swing thru
 Turn thru, trade by, spin the top
 Turn thru, bend the line, star thru
 Pass thru, trade by, left allemande.....

Four ladies chain, sides star thru
 Pass thru, right and left thru
 Curlique, walk and dodge, partner trade
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....

Heads curlique, walk and dodge
 Swing thru, scoot back
 All eight circulate, swing thru,
 Boys run, wheel and deal, veer left

Couples circulate, wheel and deal
Star thru, crosstrail thru
Left allemande.....

Heads right, circle to a line, star thru
Eight chain six, swing thru
Spin chain thru, all eight circulate
Scoot back, boys run, couples circulate
Wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Heads star thru, double pass thru
Centers in, cast off three-quarters
Pass thru, tag the line in, star thru
Curlique, walk and dodge, cloverleaf
Double pass thru, first couple left
Second right, curlique, boys run
Left allemande.....

Heads star thru, pass thru, swing thru
Scoot back, single hinge
Walk and dodge, bend the line
Star thru, dive thru, curlique
Left allemande.....

CALLERLAB EXPERIMENTALS

Heads pass the ocean, recycle
Pass thru, circle to a line, curlique
Coordinate, crossfire, boys run
Trade by, star thru, slide thru
Left allemande.....

Heads star thru, pass thru, star thru
Pass thru, chase right, single hinge
Recycle, sweep a quarter, star thru
Pass thru, trade by, right and left thru
Left allemande.....

Four ladies chain, heads curlique
Walk and dodge, swing thru, boys run
Ferris wheel, double pass thru
Track two, recycle, sweep a quarter
Veer left, couples hinge, ferris wheel
Square thru three-quarters, slide thru
Pass thru, partner tag, left allemande...

Heads star thru, double pass thru
Centers in, cast off three-quarters
Tag the line in, star thru, track two
Spin chain thru, boys run, crossfire
Single file circulate, boys run
Left allemande.....

Heads star thru, pass thru, curlique
Follow your neighbor, boys cross fold
Star thru, flutter wheel, sweep a quarter
Veer left, girls trade, ferris wheel
Square thru three-quarters
Left allemande.....

Head ladies chain, heads square thru

Swing thru, turn thru, trade by
Swing thru, boys run, ferris wheel
Square thru three-quarters, slide thru
Square thru, left allemande.....

Heads pass the ocean, single hinge
Walk and dodge, cloverleaf
Swing thru, turn thru, left allemande....

Heads curlique, walk and dodge
Star thru, pass thru, wheel and deal
Double pass thru, track two
Swing thru, boys run, crossfire
Coordinate, half tag, trade and roll
Right and left thru, left allemande.....

Four ladies chain, sides pass the ocean
Extend, scoot back, boys run
Crossfire, single hinge, boys run
Crossfire, walk and dodge
Partner trade, pass thru, wheel and deal
Centers pass thru, left allemande.....

by Bill Peters, San Jose, California

SINGLE CIRCLE TO A WAVE

Heads square thru, do-sa-do
Single circle half way to a wave
Boys trade, boys run, wheel and deal
Dive thru, pass thru, do-sa-do
Single circle half way to a wave
Boys trade, boys run, bend the line
Pass thru, wheel and deal, zoom
New centers do-sa-do, single circle
Half way to a wave, boys trade,
Boys run, wheel and deal
Square thru three-quarters
Left allemande.....

Heads lead right, circle to a line
Slide thru, do-sa-do, single circle
Half way to a wave, boys trade
Single hinge, scoot back
Walk and dodge, chase right, boys run
Left allemande.....

Head square thru, do-sa-do
Single circle half way to a wave
Boys trade, boys run, tag the line right
Boys cross run, bend the line
Square thru, trade by, do-sa-do
Single circle half way to a wave
Boys trade, boys run, tag the line right
Boys cross run, girls trade
Ferris wheel, centers right and left thru
Pass thru (left allemande)
Curlique and cast off three-quarters
Girls trade, girls run, tag the line right
Girls cross run, boys trade
Wheel and deal, do-sa-do
Single circle half way to allemande left..

Heads square thru, do-sa-do
 Single circle three-quarters, ocean wave
 Centers trade, same sexes trade
 Split circulate, boys run, wheel and deal
 Do-sa-do, single circle three-quarters
 To an ocean wave, centers trade
 Centers run, couples circulate
 Ferris wheel, boys swing thru, extend
 Do-sa-do, single circle three-quarters
 To an ocean wave, boys trade, boys run
 Wheel and deal, pass thru
 Left allemande.....

by Ed Fraidenburg, Midland, Michigan

Heads square thru four, swing thru
 Boys run, couples hinge, girls trade
 Couples hinge, crossfire, quarter in
 Star thru, trade by, pass thru
 Trade by, left allemande.....

Heads square thru four, swing thru
 Boys run, couples hinge, girls trade
 Wheel and deal, star thru, dive thru
 Square thru three-quarters
 Left allemande.....

Heads square thru four, sides rollaway
 Swing thru, centers run, couples hinge
 Couples trade, wheel and deal
 Pass thru, boys fold, star thru
 Wheel and deal, left allemande.....

Heads rollaway, square thru four
 Ocean wave, centers run, couples hinge
 Four boys wheel and deal, pass thru
 Clover and girls half tag, trade and roll
 Pass thru, round one to a line
 Swing thru, centers run, couples hinge
 Ferris wheel, double pass thru
 Leaders U-turn back, star thru
 Pass thru, wheel and deal
 Centers square thru three-quarters
 Left allemande.....

Heads square thru four, swing thru
 Boys run, couples hinge, girls trade
 Couples hinge, girls U-turn back
 Recycle, star thru, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....

Heads lead right and circle to a line
 Swing thru, boys run
 Center four wheel and deal, pass thru
 Cloverleaf, others half tag
 Walk and dodge, pass thru
 Trade by, left allemande.....

Side ladies chain, heads square thru four
 Swing thru, boys run, couples circulate
 Couples hinge, center four

Wheel and deal, pass thru, cloverleaf
 Other four half tag, walk and dodge
 Left allemande.....

by Deuce Williams, Detroit, Michigan
MAINSTREAM MATERIAL

Sides swing thru and turn thru
 Separate around one to a line
 All pass thru, ends cross fold
 Pass to the center, swing thru
 Turn thru, left allemande.....

Heads swing thru and spin the top
 Extend, ladies trade, spin chain thru
 Ladies circulate double, swing thru
 All eight fold, right and left grand.....

Heads lead right, veer to the left
 Tag the line, and the ladies trade
 Star thru, ferris wheel
 Centers square thru three-quarters
 All slide thru and roll
 Right and left grand.....

Sides lead right, veer to the left
 Tag the line, face out, ladies cross fold
 Star thru, ferris wheel
 Centers square thru three-quarters
 All slide thru and roll
 Right and left grand.....

Heads pass thru and cloverleaf
 Sides half square thru and cloverleaf
 All double pass thru, track two
 Ladies run, bend the line, star thru
 Centers square thru three-quarters
 Others trade, left allemande.....

Sides half square thru, all slide thru
 Pass thru, wheel and deal
 Double pass thru, track two
 Recycle and veer to the left, ferris wheel
 Double pass thru, first couple trade
 Left allemande.....

Heads lead right circle to lines
 Of four facing in, touch a quarter
 Triple scoot back, single hinge
 Ladies trade and run, triple trade
 Couples hinge, men cross run
 Ferris wheel, double pass thru
 First couple trade, left allemande.....

Sides square thru four hands
 Heads rollaway half sashay
 Single circle to an ocean wave
 Split circulate, recycle, pass to center
 Swing thru, turn thru, all slide thru
 And roll, pass to the center, pass thru
 Box the gnat, right and left grand.....
 Heads curli-cross, swing thru

With the outside two, follow neighbor
All eight circulate, trade the wave
All eight circulate, square thru $\frac{3}{4}$
Left allemande.....

Sides half square thru, circle to a line
Pass thru, tag the line, face out
Bend the line, pass thru
Wheel and deal, zoom, Dixie grand
Right, left, right, left allemande.....

by Bill Murray, Oshawa, Ontario

Heads square thru, touch a quarter
Follow your neighbor, left swing thru
Left swing thru, boys cross run
Swing thru, boys run, girls trade
Couples circulate, bend the line
Right and left thru, Dixie style
To an ocean wave, left swing thru
Girls trade, left swing thru, girls run
Wheel and deal, dive thru, pass thru
Left allemande.....

Sides lead right and circle four to a line
Right and left thru, Dixie style
To an ocean wave, left swing thru
Left swing thru, girls circulate
Boys run, tag the line, face left
Couples circulate, wheel and deal
Dive thru, square thru three-quarters
Left swing thru, girls trade
Left swing thru, girls run
Wheel and deal, left allemande.....

Heads slide thru, square thru $\frac{3}{4}$
Left spin the top, left spin the top
Boys cross run, swing thru, boys run
Couples circulate, bend the line
Slide thru, left allemande.....

Sides lead right and circle four,
Side men break to a line of four
Right and left thru, turn your girl
Ladies lead Dixie style to an ocean wave
Left spin the top, left spin the top
Girls circulate, boys run
Couples circulate, boys run
Left spin the top, left spin the top
Girls run, ferris wheel,
Centers pass thru, left allemande.....

Heads lead right and circle four
Break out to a line of four
Right and left thru, turn your girl
Ladies lead Dixie style ocean wave
Left spin chain thru, left spin chain thru
Girls circulate once, boys cross run
Right and left thru, square thru $\frac{3}{4}$
Trade by, left allemande.....

Allemande left, corner maid

Come back one and promenade
Don't stop, don't slow down
Sides wheel around, curlique
Single file circulate one position
Boys run, touch a quarter
Follow your neighbor,
Left spin chain thru, left spin chain thru
Boys run, bend the line, star thru
Trade by, circle four, break out
To a line of four, right and left thru
Ladies lead Dixie style to ocean wave
Left spin chain thru, boys circulate twice
Left spin chain thru,
Girls double circulate, boys cross run
Girls trade, right and left thru
Dive thru, square thru three-quarters
Left allemande.....

Heads square thru four, curlique
Follow your neighbor, left swing thru
Left spin chain thru, left spin the top
Step thru, tag the line face in
Pass the ocean, swing thru, boys run
Ferris wheel, centers square thru $\frac{3}{4}$
Left swing thru, left spin chain thru
Boys cross run, right and left thru
Left allemande.....

by Bill Peters, San Jose, California

Heads lead right, veer left
Couples circulate, ferris wheel
Outsides squeeze in, line up four
Star thru, double pass thru, track two
Recycle, veer left, boys circulate double
Girls trade, wheel and deal, swing thru
Go right and left grand.....

Heads swing thru, spin the top
Extend, swing thru, single hinge
Scoot back, girls fold, boys pass thru
Spin chain thru, ends circulate once
Four boys run, right and left thru
Slide thru, left allemande.....

Four ladies chain three-quarters
Heads pass thru, separate, go round one
Line up four, pass thru, tag the line in
Centers right and left thru
Flutter wheel, sweep a quarter
Other four star thru
Everybody double pass thru
Leads cloverleaf, centers trade
Square thru, swing thru, boys run
Bend the line, touch a quarter
Coordinate, bend the line, pass thru
Wheel and deal, double pass thru
Leads cloverleaf, centers trade
Left allemande.....

Heads touch a quarter, boys run

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Touch a quarter, boys run
Swing thru, scoot back, single hinge
Scoot back, extend, girls swing thru
Boys trade, girls turn thru
Boys courtesy turn your girl
Touch a quarter, single file circulate
Boys run, touch a quarter, girls run
Left allemande.....

Four ladies chain, just the heads roll away
Star thru, swing thru, boys run
Tag the line left, couples circulate
Boys trade, wheel and deal, swing thru
Girls circulate, boys trade, scoot back
Swing thru, box the gnat
Square thru three-quarters
Left allemande.....

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MONEY BACK GUARANTEE



ASDATM INTERNATIONAL REPORT

The purpose of ASDA/International is to promote the American square dance; to educate and encourage others to join in preservation of the art; and to bring the beauty, joy and excitement generated by music and dance to the world-wide public.

Much remains to be done, and certainly any reader will recognize that putting this purpose to work will require the time and effort of more than a few persons. ASDA/Int. has an executive director, Chris McEnany of Cedar Falls, Iowa. The office is at 2414 Cooley St., Cedar Falls IA 50613 and further information may be obtained from that address.

A group of Service Officers has been elected, representing twenty-eight states. This is the first step in obtaining representation from every state and country where there is dancing. The present officers are: Greg Wolkins, California; Al Horn, Colorado; Charles Suprenant, Connecticut; Howard and Cora Bergh, Delaware; Bill Evans, Ralph and Mary Martin, Florida; Dot Mashburn and Virginia McDonald,

Georgia; Joe Obal, Illinois; Walt and Marilyn Lattimer, Ernie Felsted, Bryce and Ruth Mabon, Iowa; Lynn Schriock, Levi and Della Bedard, Kansas; Stuart Spates, Louisiana; Russ Hoekstra, Massachusetts; June Beers, Ken and Elaine Glitterberg, Michigan; Harry and Ann Landwehr, Minnesota; Edith Parker, Missouri; Gerald Larsen, Montana; Bob Reed, New Hampshire; Michael Yurochko, Frank and Helen Cavanaugh, Debbie Ziering, New Jersey; Vern Gibbs, New Mexico; Connie Woolf, Mary Jenkins, New York; Glenn Russell, Don and Helen Strawn, Walt Wilson, Cathie Burdick, Ohio; Lew Sullivan, Don and Sally Banks, Harry Nelson, Oklahoma; Ed Warmoth, Oregon; Dave and Betty Harrington, Pennsylvania; John Elliott, South Carolina; Perry Bergh, South Dakota; Morton Sager, Tennessee; Wally Helgesen, Frank Robertson, Texas; Jim and Betty Davis, Washington.

Several state groups are investigating the feasibility of establishing ASDA/Int. service offices in their areas in order to take advantage of reduced mailing costs on flyers, bulletins, newsletters without advertising. Benefit dances sponsored by these groups would also be tax deductible. For requirements and more information on local service offices, see the ASDA/International Report in the February 1978 issue.



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Sketchpad Commentary



HOW MANY SQUARES
DID YOU SAY
ATTENDED YOUR DANCE?

MEANDERINGS, Continued

He beat out a hasty retreat to the vet's house, while the cow warbled out another refrain from her impromptu stage in the loft, like a prima donna at the Palladium. "Pearly shells....." she purred in purloined tones, so sweetly you could close your eyes and see the Paradise Isles themselves; then awaken to see nothing but a singular singing cow doing a little soft hoof shuffle in a hay-strewn gallery, wearing simply the spots but not the fabric of a MUUMUU.

The vet came, but the cow wouldn't perform. He summoned a psychiatrist, but the cow just shrank from the "shrink" also, and the farmer tore his hair in an absolute frenzy, while the mind doctor studied him carefully, not even looking at the cow, who merely looked smug.

"I swear, this cow actually stood up there and sang square dance numbers," the farmer swore.

The mental analyst only looked at the farmer more intently, while the cow merely looked more smug and more contented.

The two doctors decided to "butter-up" the farmer with some pseudo-consent strategy, and asked the cow certain leading questions like "Have

you ever heard of square dance basics like 'hay down the middle' or 'load the wagon' or 'go PASTURE partner'; or have you done a round dance called 'Let's CUDDle'?" The cow merely blinked at that, displaying the faint smile of one who is really COWED.

To make a long story short, there were other interviews, other MOOOOT points to ponder, other ravings by the farmer, and other MUTE actions of the cow, until the farmer was placed in a "funny farm" in WORST-shire-on-Avon, where he resides to this day, still maintaining that his very own cow was the CREAM of the crop, and could have been another star like Marshall Flippo, had she had a pint or two of voice training. She could have been outstanding in her field, he thought.

So much for the farmer.

The cow? Oh, yes, we almost forgot to mention it. She really did become a star. She jumped over the moon.



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Puzzle Page

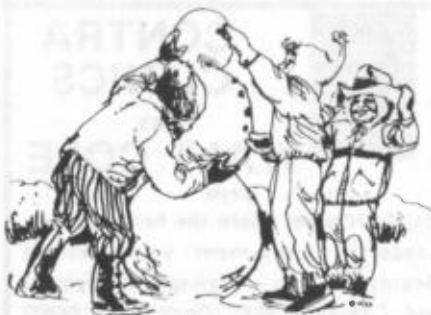
Words can be found spelling forwards, backwards, up, down, or diagonally, but always in a straight line. Have fun!

t e s s a s a a g w t y m e s s t w c p t d
o e u q i l r u c t r c h h w a c s j t c v
p t f u a b s w a m p a r t n e r o w t c h
e a b a t i a l m r h e d s d r e a w a b d
z n u r u t s o w e r f o l f k c v t i q o
x i a e v a w n a e c o y e o b y a h s a s
j d l g d e c l o v e r l e a f c p u z m a
e r w h y f e o p v j e i h k n l q b e n d
z o x r y x j i i l d k l w u e e s d a c o
p o r e t l e d a n e m o r p i e q w v z m
y c o e h v k d a i a e n e e q p b s j s i
i n n a o j m l k r u e r w m u z l p f g
w d f e a l e i u s j w a t s a c n i z q u
j a v u h l n g f e s f k u p o q n d k z m
o q k p l c a s v l o x z l i e r s e p w a
i c f a j t s k i c i n a f w v x w l a o e
m o o s q o j d r c v h g e l c r i c i r c
q l l o r f e i f i r e w o p b d n e q r l
s a p c i r c k l e q z x v h i n g e i o z

Pauline Philp of Toronto, Ontario, challenges readers to find forty words in

SQUAREDANCE

~~Alarm~~
~~Allemande left~~
~~Bend~~
~~Cast~~
~~Circle~~
~~Circulate~~
~~Cloverleaf~~
~~Coordinate~~
~~Crossfire~~
~~Curlique~~
~~Dive~~
~~Dosado~~
~~Extend~~
Fan
~~Flutterwheel~~
~~Fold~~
~~Hinge~~
~~Ocean wave~~
~~Partner~~
~~Peet~~
~~Promenade~~
~~Recycle~~
~~Roll~~
~~Run~~
Sashay
Slide
Spin
Square
Star
Sweep
Swing
Tag
Trade
~~Yoe~~
~~Weave~~
Zoom



ANSWERS TO LAST MONTH'S PUZZLE

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| s | a | n | b | e | t | h | m | a | k | e | a |
| e | n | e | a | v | i | d | i | d | o | e | s |
| a | t | t | i | r | e | c | l | o | g | s | |
| | | s | g | r | | r | a | r | n | e | r |
| c | y | c | l | e | p | a | r | a | y | r | e |
| h | e | r | e | t | p | a | y | t | a | g | a |
| r | a | y | c | r | u | n | d | r | o | s | a |
| i | s | t | o | m | p | e | s | i | n | a | p |
| s | t | o | m | p | e | s | i | n | a | p | e |
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| l | o | v | e | s | i | d | s | e | e | s | |
| s | e | e | s | | | | | | | | |

People

IN THE NEWS

Former editor of the *Round Dancer*, **Lil Knowland** has had abdominal surgery. After three months healing she will have to undergo further surgery. Her address is 1250 W. Garnette, Tucson, AZ 85705.

Dean and Ethel Fisher of Collingwood, Ontario, Canada became the proud parents of a daughter, **Sally Lynn**, while **Dean** was attending a Callers School in Orillia, Ontario conducted by **Jack Lasry** and **Kip Garvey** for the Toronto & District S/D Association.

John Sherley has been appointed the regular year 'round caller for the Promenaders of Cresthaven in West Palm Beach, Florida to start on January 6, according to **Archie Juris**.

Brian Leger, son of full-time caller **Dick**, was pictured recently in the Bristol, R.I. *Phoenix* for clearing and beautifying Children's Grove, a wildlife area.

Cartoonist and square dancer **Jane Hensel** of Butler, Pennsylvania, whose work most often appears in ASD, continues to sell her cartoon book, priced at \$3 from 139 Purvis Rd., Butler, PA 16001.

Caller **Ralph** and **Arbra Silvius** have moved from California to Alamo, Texas where **Ralph** is the resident caller at Alamo Palms Mobile Home Park. Their address is 1341 W. Bus. Hwy. 83, Alamo, TX 78516 (Phone: 512-781-1650).

Caller **Bob** and **Lois Fisk** have also moved from California to re-establish their home in Missouri and also establish seasonal (winter) residence in Mesa, Arizona where **Bob** calls at Tower Point Resort.

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Way back in 1971 at the New Orleans National Convention **Tom and Norma McGeary** first danced to **Cal Golden** of Arkansas, and became his enthusiastic fans. They invited **Cal** to call for their silver wedding anniversary in August, 1972. Since then they have traveled approximately 10,000 miles to dance to him in nine states.

On a recent long weekend **Golden** tour they left home in Lucas, Kentucky in their motor home to catch his first dance in Marietta, Ohio for the Traveling Squares, followed by Pioneer Squares, also in Marietta. Then there was the Golden Rocket Special in Columbus, Ohio sponsored by **Chuck Marlow** and the Chuck Wheelers. Next, they came to northern Ohio where **Cal** called for **Stan and Cathie Burdick's** Lighthouse Squares in Huron. Finally, completing 995 miles on that particular trip, they danced to **Cal** again in Louisville at a special sponsored by **George Keith's** Merry Makers. At that dance they won a \$27 jackpot award, which nicely topped off the trip, they said.

A new record may have been set by **Bob and Shirley Jewell** of Baltimore, Maryland, who danced for thirty consecutive days, just for the "fun, relaxation, and to meet and make new friends". Ordinarily they only dance four times a week and "twice on Sundays". Some of the callers they danced to around Maryland are **George Curry, Bob Pickett, Paul Neal, Patti Valiska, Bob Wedge, Carl Hanks, Baty Hall, Eddie East and Bob Harrison.**

E. F. Jacobs of Brunner, Ontario, Canada is looking for an outhouse! Yes, a mini-size gimmick outhouse, "le john". was last heard of in Brantford, Ontario in the fall of 1976, and should be returned to **Egbert Jacobs, RR#1, Brunner, Ontario, Canada N0K 1C0** as soon as possible.

Caller **Al and Bea Brundage** announced in *The New England Caller* that they plan to move from Connecticut to Florida in September 1978. **Al** is one of the veteran callers in the New England area and hails from a family in which his dad and brother were also callers.



OVERSEAS DANCERS REUNION

The Sixteenth Annual Reunion, Overseas Dancers, will be held at the Four Seasons Motor Inn, Colorado Springs, CO, August 2-5, 1978.

In addition to dancing to fine callers and round dance leaders, Colorado Springs is known for its outside beauty, setting the stage for outdoor swimming, golf, and the like. Many, many scenic attractions are within a stone's throw (if you can throw the stone far enough).

Contact Len and Elly Bergquist,

General Chairmen, 14735 Sun Hills Drive, Colorado Springs, CO, 80908 or Julius and Miriam Nestor, P.O. Box 114, Loveland, CO, 80537, Registration Chairmen.

OVERSEAS DANCERS OF TEXAS

A new association was formed recently in the San Antonio home of Steve & Fran Stephens, which is to be called the Overseas Dancers of Texas (ODOT). Meetings will be held monthly, and kept very informal, say Steve and Fran. Any Texas dancers who are also members of the Overseas Dancers Association, an international organization, are invited to join. Dancing will take place at each meeting, along with business sessions. One annual project decided on is to sponsor an annual ASD subscription dance, the first of which will be held Saturday, January 28. Interested dancers may call Steve and Fran at 512-344-4339.

OHIO S/D CENSUS

An Ohio census is being taken to determine how many people are actively

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involved in western square, round and contra dancing.

Plans are being made to build or buy a building in the Columbus area that would be large enough to hold many clubs, specials, and perhaps the state convention. Local registration is needed to show the usage and need for such a building.

Also, a telephone directory will be compiled of dancers and callers from around Ohio. Copies may be ready for sale at the '78 state convention. If you would like listed in the directory, (class members also) send the information to Eddie Powell, 1699 Brice Rd, Reynoldsburg, Ohio 43068, (614) 866-6603.

FORTIETH ANNIVERSARY

The Beverly Squares, who dance every Thursday evening at Graver Park, Chicago, Illinois celebrated their fortieth anniversary with a potluck dinner and dance on November 3, 1977.

With many friends and members in attendance, a surprise visit from Rosemarie Feld nee Wuske and her

family was the highlight of the evening. Just as she did thirty years ago when she worked for the Park District and furnished music for the Beverly Squares, she brought along her accordion and accompanied caller, Jerry Mathis. Also among the guests were Joe and Peggy Hawkes. Peggy was a member of the club in 1943.

The visitors, the warm fellowship and good food made the anniversary party an endearing experience, and is only the beginning of what promises to be a memorable year for the Beverly Squares.

*Dick Igle
Chicago, Illinois*

PRINTS OF COVER PAINTING

The artist who painted the November issue cover, Andrew Stahl, visited with Chris McEnany of ASDA/Int. in Iowa last spring and wanted to use his square dance print to help raise money for the worthy projects of ASDA/Int. Now it has become possible, so if you would like to own one of these beautiful 16 x 20 reproductions and at the same time

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make a contribution to ASDA/Int. you may do so by sending a check or money order for \$17.50 with your name and address to: American Square Dance Assoc./Int. 2414 Cooley, Cedar Falls IA 50613.

These prints will doubtless increase in value as time goes by for they are surely a collector's item in the square dance world as well as the art world.

Notepaper with the painting on it is also available from JEMCO, Inc., Rt. 6, Box 379, Franklin, KY 42134. Price is unknown; write for details.

NEW CALLERLAB GOVERNORS

Recently, CALLERLAB, The International Association of Square Dance Callers, completed its annual election to the Board of Governors. Elections require that 50% of the membership must vote and that the members elected will be in accordance with the highest number of votes for the positions to be filled. This year there were six vacancies to be filled. Two incumbents were seeking re-election.

Successful candidates for the Board

who were elected include: Al Brundage from Stamford, CT (re-elected); Bob Van Antwerp from Long Beach, CA (re-elected); Curley Custer from Hagerstown, MD; Herb Egender from Denver, CO; Deuce Williams from Detroit, MI, and Bob Yerington from Muscatine, IA.

CONNECTICUT FESTIVAL

The 11th Connecticut Square and Round Dance Festival will be held on Sunday, Mar. 19, from 2 to 9:30 PM, in Newington, Conn. This is the second largest festival in New England, attracting approximately 3,500 dancers annually. It is co-sponsored by the Conn. Square Dance Callers and Teachers Assoc., The Conn. Assoc. of Round Dance Teachers, the Conn. Assoc. of Square Dance Clubs, and the Conn. Square Dance Calendar Assoc.

Forty callers and twenty cuers cover the eight square dance halls and the hall for rounds only. The square dance halls include those for all levels from relaxed through advanced, some at 2 plus 2, others 2 plus 1. All will be posted with a

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NEW OFFICERS IN NEW ORLEANS

The New Orleans Callers' Assn.'s annual installation of officers dinner was held recently. Outgoing president Rocky Luminais was presented the traditional president's plaque. Congratulations were given to Rocky, vice-president Johnny Creel, secretary Stanley Viola and treasurer Larry Fausch for

a job well done.

New officers for 1978 are president, Johnny Creel; vice-president, E. J. Meyers; secretary, Bill Nichols, and treasurer, Fred Bouvier.

A busy year is planned with workshops, clinics and seminars.

IN MEMORIAM

Denny Fox died at Bradford Hospital, Bradford, Pa., on November 27. He had been admitted ten days before.

A month ago Denny was able to attend an Appreciation Dance held in his honor in Olean, New York. He will be remembered fondly by area square dancers.

*Vic & Elinor Gentilman
Kane, Pennsylvania*





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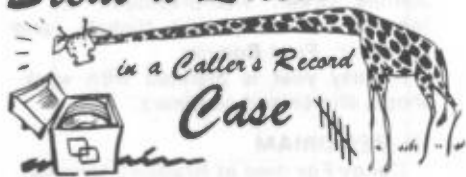
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Brian Hotchkies of Dudley, New South Wales, started his calling career in 1962 and he has been calling at least two nights a week since then. He has been a feature caller at national conventions in most states of Australia over the past ten years. At approximate eighteen month intervals, he runs a caller-training course for the New South Wales Callers Association, of which Brian has been a members since its inception. This year he is also running a short callers course in Tasmania, Australia's island state.

During the day, Brian works as a computer technician/programmer and in his spare time operates a square dance caller supply business. He has a small recording studio at home and is currently recording on the TOP label.

HOEDOWNS

Flash Of Fire— Chaparral
Rubber Dolly — MacGregor
Boil Em Cabbage — Kalox
Rhythm Special — Rhythm
Marldon/Tumbleweed — Top
Pushing — MacGregor



SINGING CALLS

Rockin' In Rosalie's Boat— Chaparral
Let Me Sing — Red Boot
Paloma Blanca — Hi-Hat
My Way — Grenn
On The Road to Gundagai — Top
Wiggle Wiggle — S.E.

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RB230 MIDNIGHT FLYER
by Mike Hoose

RB231 I GOT THE HOSS
by Johnny Jones

RBS1237 LUCILLE
by Elmer Sheffield

RBS1238 THE GIRL WITH GARDENIAS
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RB307 HORSE CREEK/CLOGGIN SAX
(Hosdown)

RB222 SAY YOU'LL STAY UNTIL TOMORROW
by Johnny Jones

RB220 THINKING OF A RENDEZVOUS
by Elmer Sheffield, Jr.

RBS1234 SOUTHERN NIGHTS
by Elmer Sheffield, Jr.

RBS1235 BABY YOU LOOK GOOD TO ME
TONIGHT by Johnny Wykoff

RB224 LAREDO
by Ralph Silvius

RB219 SAY IT AGAIN
by Bob Vinyard

RB225 ALL THE SWEET
by Don Williamson

RECORDS

ROUND DANCES

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AMADA MIA— Hctor H688

Choreography by Betty & Ed Navage
Soft music with piano lead; a little different easy-intermediate rhumba.

THEM OLD SONGS— RCA PB 11073

Choreography by Ed & Sharon Campbell
Good music by the Nashville Brass; a good fun-type intermediate two step.

LITTLE WHITE MOON— MCA 40731

Choreography by Bob & Barbara Wilder
Catchy music with a vocal by Hoyt Axton; easy two step with a long tag.

SECOND HAND ROSE— Grenn 14255

Choreography by Al Goulet
Good ragtime music; lively intermediate two step.

HASTA LUEGO TANGO— Grenn 14255

Choreography by Mona & Louis Cremi
Pretty music; flowing, intermediate tango.

YOU LIGHT UP MY LIFE— WBS 8446

Choreography by Larry & Cheri Phillips
Very popular vocal by Debbie Boone; a flowing high-intermediate international waltz with a long sequence.

The same record has a routine by Tim McGlynn that is a bit more challenging.

TAKE IT EASY POLKA— Belco 274

Choreography by Tom & Lillian Bradt
Good peppy music; easy polka routine cued by C.O. Guest.

PALI BREEZES— Belco 274

Choreography by Ed & Mary Susans
Music with a Hawaiian flavor; easy waltz routine cued by C.O. Guest.

DAY DREAMS — HiHat 958

Choreography by Bud & Shirley Parrott
Good music and an interestingly different intermediate two step.

BLUEBERRY HILL— HiHat 958

Choreography by Eero & Bernice Latvola
Familiar tune and a flowing easy-to-easy-intermediate two step.

HEY JEALOUS LOVER— Roper 173

Choreography by Hap & A.J. Wolcott
Great music and the usual good Wolcott intermediate two step.

QUE SERA SERA — Roper 273

Choreography by Hap & A.J. Wolcott
Pretty music and a good intermediate waltz routine.

DIPSY DOODLE— Grenn 14256

Choreo by Gordon & Thelma Meisel
Good peppy music; interesting easy-intermediate two step.

SO MUCH— Grenn 14256

Choreography by Bill & Marie Brown
Good smooth music and a nice flowing easy-intermediate two step.

Choreography Ratings ***

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE

| | | |
|------------------|-----------------|-------------|
| Sweet Thing | Belco B-273-B | 72 = 72 |
| The Latin Wiggle | | 84 = 84 |
| Wind Me Up | Rhythm | 78/20 = 98 |
| But I Know | UA-XW 948-Y | 75/27 = 102 |
| Crazy Crazy | MCA 40654 | 122 = 122 |
| Engine #9 | Belco B-273-A | 122 = 122 |
| Spinning Wheel | Stoneway 1110-2 | 124 = 124 |

EASY INTERMEDIATE

| | | |
|------------------|--------------|--------------|
| Too Many Rivers | Hi Hat 957 | 135 = 135 |
| The United Swing | | 138 = 138 |
| Easy To Love | RCA PB-10108 | 120/25 = 145 |
| Dream Someday | Hi Hat 957 | 147 = 147 |
| There Goes | | |
| My Everything | Parrot 40015 | 164 = 164 |
| People Of Paris | Capitol 6017 | 142/27 = 169 |

INTERMEDIATE

| | | |
|-------------------|------------------|--------------|
| There Goes | | |
| My Everything | Parrot 5N-59036 | 184 = 184 |
| Rio De Luna Waltz | RCA #447 | 179/27 = 206 |
| A Song | | |
| In The Night | Columbia 3-10554 | 165/59 = 224 |
| All Alone | Telemark | 226 = 226 |
| Happy Feet | TDR 135 | 155/73 = 228 |
| When I Grow | | |
| Too Old to Dream | Telemark 889 | 214/35 = 249 |

HIGH INTERMEDIATE

| | | |
|-----------------|---------------|--------------|
| Temptation | RCA 447-0052 | 198/54 = 252 |
| Once In A While | | |
| Foxtrot | Hi Hat 910 | 180/73 = 253 |
| Peg Of My Heart | Windsor 4-553 | 220/40 = 260 |
| My Madeleine | Roper 147 | 276 = 276 |

ADVANCE

| | | |
|--------------------|-----------------|-------------|
| I Won't Forget You | Telemark 1959-B | 315 = 315 |
| Adoration | Telemark 904 A | 329/5 = 334 |

RECORDS

SINGING CALLS

by John Swindle

We hope everyone had a very Merry Christmas, received all the things you asked Santa for, and that you will be able to keep the New Year's resolutions you made.

Here we are starting a new year with many good singing calls, a few new labels, and a couple of patter records. All the records this month had good music, some with interesting figures, and a few with overworked figures. There were a number of singing calls using "ferris wheel", which is somewhat overworked.

We've had a request to put the key range in the review, and when it is given by the record company, we have listed it here.

Again, Happy New Year!

IT AIN'T ME— Chinook 007

Caller: Jim Hattrick

Here is a relatively new label that is really doing its share of putting out good music. The dancers enjoyed dancing this record and the use of *ferris wheel* in a way I would call "coming in the back door," was very interesting and caused the dancers to think a little. Jim does a fine job on his side, and as a caller, I am looking forward to adding this to my program. **FIGURE:** Swing thru, boys run, tag the line, face left, ferris wheel, centers pass thru, star thru, square thru three-quarters, swing and promenade.

OKLAHOMA— Red Boot 229

Caller: Don Williamson

Broadway makes the square dance scene this month. The dancer reaction to this record was a little doubtful at the name of the record, but after the music and Don's calling started, the reaction changed. We wonder if there is any connection between this record and the fact that the National Convention is in Oklahoma this year. Don does a fine job

on his side of the record, and I imagine you will hear this quite a bit before the National. **FIGURE:** Heads promenade half, right and left thru, star thru, pass thru, do-sa-do, make a wave, ladies trade, recycle, pass thru, trade by, touch a quarter, scoot, swing, promenade.

YOU PUT THE BOUNCE BACK INTO MY STEP— Roadrunner 101

Caller Paul Marcum

This new label has good music, which is not unexpected since Chaparral is the parent label. Paul's use of a *box the gnat* followed by a *slide thru* in the opener kept the dancers on their toes. The figure was very well-timed and flowed smoothly. Paul as usual did a very good job, and the upbeat at the end of the record added the icing to the cake. **FIGURE:** Ladies chain, heads promenade, square thru, do-sa-do, swing thru, boys run, half tag, swing corner, promenade.

SWEET FEELINGS— Roadrunner 201

Caller; Wayne Baldwin

Another Roadrunner record with the same great Chaparral music. This record has a little different twist: instead of seven sixty-four beat sequences, with opener, break and ending, with two figures for heads and two for the sides, this record has four 96-beat figures. Wayne uses a *grand square* on the first two figures and then a *star the route* on the last two. *Star the route* is explained on the cue sheet. Some callers may have a little trouble with the tag lines during the *grand square*. **FIGURE:** Four ladies chain three-quarters, head couples promenade half way, right and left thru, square thru, swing thru, boys run, left allemande, swing, sides face grand square, circle left, left allemande, promenade.

MOODY BLUES— D&R 125

Caller; Ron Russell

The D&R band outdid themselves on the instrumental part of this record. Although the sound is a little different, the dancers enjoyed dancing to this record. The use of a *grand spin* in the opener, middle break and ending gives a caller to chance to flex his vocal cords. An outstanding job by Ron Russell added to the dancers' enjoyment.

FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, allemande left, do-sa-do partner, swing corner, promenade.

HONKY TONK MEMORIES— D&R 123; Caller: Ron Russell

Very lively music and good moving figure, although closely timed. Good

drum beat, lead guitar, sax and piano well mixed and balanced added to the dancing enjoyment of this record. FIGURE: Head ladies chain, heads square thru, do-sa-do, swing thru, boys trade, boys run, half tag, trade and roll, pass thru, swing and promenade.

EAST BOUND AND DOWN— D&R 126

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make a very enjoyable record. **FIGURE:** Heads promenade half way, square thru, swing thru, boys run, ferris wheel, square thru three-quarters, swing and promenade.

TEXAS IN MY SOUL— Swinging Star 111; Caller: Lee Schmidt

This record had a very catchy tune that

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made one want to dance. The beat had a little Charleston flavor to it, but the overall effect felt very good while dancing. Lee did a nice job on his side, especially with the Texas towns used in the tag lines. **FIGURE:** Heads promenade half, square thru, right and left thru, dive thru, pass thru, swing thru, boys trade, swing corner, left allemande and promenade.

OH LONESOME ME— Hi-Hat 484

Caller: Dick Waibel

A very good remake of "Oh Lonesome Me," which made its first appearance years ago. The music is good, in keeping with the Hi-Hat tradition. The figure used by Dick was a welcome change from the standard over-used figures. **FIGURE:** Heads rollaway, star thru, swing thru, spin chain thru, boys circulate twice, recycle, pass thru, trade by, square thru three-quarters, swing, promenade.

HONEY ALL I NEED IS YOU— Jo-Pat 1977; Caller: Joe Porritt

An outstanding release of another song that made the square dance scene a few years back. This is a new label with a lot of promise. The music mix was outstanding and Joe does an outstanding job on his side. The dancers realized right away that if they did not dance to the beat of the music, they would be out of position to do the *pass thru and trade by after the right and left thru* coming out of two stars. **FIGURE:** Heads promenade half, square thru, do-sa-do, make a right hand star, one full turn, girls turn back, right and left thru, pass thru, trade by, swing and promenade.

SENORITA BE CAREFUL WITH MY HEART— FTC 32022; Harold Bausch

Again Harold gives us an interesting and unusual figure. Listening to the record, it was a little hard to picture how the figure worked, but upon dancing it, the figure flowed very nicely and was a welcome change. The Al Russ Orchestra does a fine instrumental, with piano and clarinet lead. This would be a very nice record to use in class when teaching promenades. **FIGURE:** Heads promenade half, sides promenade three-quarters, zoom, pass thru, right and left thru, swing thru, turn thru, swing, promenade.

WHOLE LOT OF THINGS TO SING ABOUT— Swinging Star 110; Bob Fisk

Another release of a song that just came out a few months ago. The music was well done and the figure used was well timed and danced nicely. All in all this release was no great improvement on the previously released record. **FIGURE:** Heads promenade half, sides pass thru, partner trade, heads square thru, step to a wave, scoot back, grand right and left, swing and promenade.

**GONE WITH THE WIND— C Bar C 530
Caller: Al Davis**

This label made its debut a few months ago and at that time showed a lot of potential. Well, they are learning, and this record is a result of what one learns through experience. This record has nothing to do with the movie. With a piano, violin, guitar and banjo lead backed by a good strong drum beat and a figure by Al, one can hardly go wrong. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, touch a quarter, scoot back, swing, promenade.

**MACK THE KNIFE— Blue Ribbon 219
Caller: Jerry Bradley**

Another release of a very old rock number. Good music and nice beat. Two key changes in the instrumental add to the dance. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

**JUST A LITTLE LOVING— Chinook 006
Caller: Gordon Sutton**

FIGURE: Heads square thru, do-sa-do, curlique, cast off three-quarters, girls trade, swing thru, boys run, bend the line, slide thru, swing, promenade.

I'M HAPPY EVERYDAY I LIVE— Stirrup 401; Caller: Denny Lantz

FIGURE: Heads promenade half, right and left thru, square thru, swing thru, boys run, ferris wheel, pass thru, swing, promenade.

**I GOT THE HOSS— D&R 124
Caller: Country Ron Parry**

FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, weave the ring, do-sa-do, promenade.

Continued on Page 98

Speaking Of



Singles

Single Square Dancers USA is now planning to make their first Yellowrock scholarship award during the 8th Annual Dance-A-Rama in Atlanta. The scholarship is for \$250.00. The money may be used at the selected caller's discretion.

All callers' association should consider now if they have a young caller, age 18 thru 25, whom they would like to sponsor. They may sponsor a caller by submitting a resume on the caller along with a cassette tape and a validation letter from their state organization's president.

The complete package should be sent to the following address:

Single Square Dancers USA
% Yellowrock Scholarship Committee
P.O. Box 408
Brownfield, Tx. 79316

All resumes must be received before August 1, 1978, in order to be considered for the first selections.

The resume should contain the following information:

1. Number of years as a caller.
2. Is he/she attending college? If so, where? How long?
3. Is he/she calling for a college club?
4. Can he/she call a complete program?
5. Has he/she taught lessons? How many? What age group?
6. Has he/she attended a caller's college? If so, where?
7. A short brief from the caller as to his/her goals as a caller in the future.
8. What will be done with the money if he/she is selected?

The scholarship program was started two years ago. The money is derived from the sale of the Yellowrock book. This book is a National Directory of single square dance clubs. Any individual, club, or other square dance organization may contribute to this fund by sending a check payable to Single Square Dancers U.S.A., % Yellowrock Fund, 751 Edmund St., Saint Paul, Minn. 55104.



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Pennsylvania— Saucon S&R/D & Potluck Dinner at 7 P.M., Ted Knauss, Jean Elrod. Write Ann VanDoren, 1034 Center St., Bethlehem PA 18018.

Alabama— Callers Clinic & Subscription Dance; Stan Burdick, Jan. 7; Montgomery. Write MASDA, PO Box 7132, Montgomery AL 36107.

Idaho— Grand Opening Ball, S/D Center of Boise Valley, Jan. 7; Area, State & Guest Callers, live music with Lloyd Wanzer Trio. Write Doug & Julie Hyslop, Rt. 4, Nampa ID 83651.

Pennsylvania— 1st January Jubilee, Sheraton Hotel, Philadelphia; Jan. 12-14; Bob Fisk, Keith Gulley, John Hendron, Lee Kopman, Jack Lasry & Ron Schneider. Write January Jubilee, 1513 N. 46th Ave., Hollywood FL 33021.

Indiana— Aloha Weekend, Jan. 13-15, Cal Golden, Darryl McMillan, Bud & Liz Welch; Winter Getaway, Jan. 20-22, Golden, Bob Wilson, Al & Vi Poole. Both at French-Lick Sheraton Hotel, French Lick. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901.

Alabama— Special S/D, Jan. 21, Anniston; Lee Swain. Write Belles & Beaux, c/o MASDA, PO Box 7132, Montgomery AL 36107.

Bahamas— S/D & Friends Cruise, January 16-20; Jerry & Becky Cope, Buddy Phillips. Write Becky Cope, Box 129, Dillard GA 30537.

Arizona— 30th Annual So. Ariz. S&R/D Festival, Jan. 19-22, Tucson; Bob Fisk, Jon Jones, Nate Bliss, Charlie & Bettye Procter. Write Cal & Norma Cook, PO Box 4411, Tucson AZ 85717.

Vermont— Jack Frost S&R/D Festival, Memorial Auditorium, Burlington; Jan. 20-21, John Hendron, Clint McLean. Write the Festival, Lake Champlain Reg. Chamber of Commerce, 131 Main St., Burlington VT 05401.

North Carolina— Annual R/D Clinic, Central Piedmont Community College Activity Bldg., Charlotte; Jan. 20-22; Phil & Norma Roberts. Write CPCC R/D Clinic, PO Box 4009, Charlotte NC 28204.

Louisiana— Mid-Winter Dance, East Park Community Center, Houma; Jan. 21; Ron Schneider, Lionel & Catherine Bourdier. Phone Duane Musgrave, 879-2586.

South Carolina— 3rd Annual S&R/D Convention, Myrtle Beach Convention Center, Jan. 27-28. Write David Bate-man, 7 Coker Dr., Aiken SC 29801.

West Virginia— Blue Ridge Shufflers Special, Wm. Fleming H.S., Roanoke; Jan. 28. Harry McColgan. Write Mary & Joe Greblunas, 6032 Oriole Ln. SW, Roanoke VA 24018.

California— Steeltown Twirlers 23rd Anniversary, Kaiser Steel Gym, Jan. 28. Write Cleo Shore, 805 Via Del Norte, Pomona CA 91766.

Ohio— Fontana Ramblers Special, DAV Hall, Middletown; Jan. 29; Chuck Myers, Jack Watts, Dave McAllister, Webb Mills, John Steckman, George & Mady D'Aloisio. Write Richard Hopp, 2701 Maitland Ave., Cuyahoga Falls OH.

Kentucky— KSDA Kickoff Festival, Fair & Exposition Center, Louisville; Jan. 29; Bailey Campbell, Bob & Doris Heckel.

Florida— R/D Council Mid-Winter Festival, Lake Mirror Auditorium, Lakeland; Jan. 27-29; Irv & Betty Easterday. Write Hal & Lou Nietzel, 3120 Dawson St., Sarasota FL 33579.

Hawaii— 14th Ann. Aloha State S/D Convention, Honolulu; Feb. 3-35; Sing-ing Sam Mitchell, Tex Brownlee, Emmett & Monette Courtney. Write 14th Aloha S/D Convention, PO Box 1, Pearl City HI 96782.

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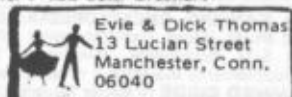
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Continued on Page 94

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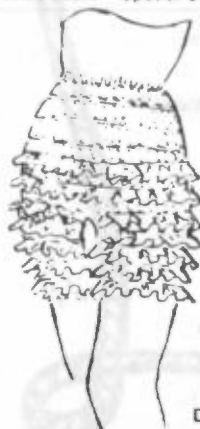
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Jan '78

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3. Dixie grand
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Substitute
9. Tea cup chain (and variations)
10. Triple scoot
11. Triple trade
12. Turn and left thru

MAINSTREAM PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Curley cross
4. Explode the wave
5. Follow your neighbor
6. Relay the deucey
7. Remake the thar
8. Swap around
9. Trade the wave
10. Checkmate
11. Diamond circulate
12. Flip the diamond

1. By golly
2. Ping pong circulate
3. Chain reaction
4. Ah so
5. Chase and hinge
6. Keep busy
7. Shuttle in, out, etc.
8. Touch of class
9. Exchange the diamond
10. Explosion

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Round Dance

PULSE POLL



ROUND DANCERS' ROUNDS

1. Games That Lovers Play
2. Alexander's Rag
3. Maria
4. April In Portugal
5. Adios
6. Wall St. Rag
7. Millionaire
8. Very Smooth
9. Whoopee
10. Linda

SQUARE DANCERS' ROUNDS

1. One More Time
2. Jazz Me Blues
3. Tuxedo Junction
4. Old Fashioned Love
5. Four Walls
6. Let's Cuddle
7. Tips Of My Fingers
8. Apron Strings
9. Sandy's Waltz
10. Waltz With Me

CLASSICS

1. Spaghetti Rag
2. Folsom Prison Blues
3. Birth Of the Blues
4. Dancing Shadows
5. Feelin'
6. Moon Over Naples
7. Dream Awhile
8. Arms of Love
9. Neopolitan Waltz
10. Tango Mannita

TOP TEN ADVANCED ROUNDS

(Courtesy Carousel Clubs)

1. Maria Elena (Ward)
2. Till (Kapp)
3. Summer Wind (Dean)
4. Song Of India (Lovelace)
5. Fascination Waltz (Moss)
6. Dancing In the Dark (Roberts)
7. Elaine (Highburger)
8. Daniela (Britton)
9. Kiss Me Goodbye (Tullus)
10. Lovely Lady (Palmquist)

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TNT 111 LEMON TREE
Called by Larry Prior

TNT 112 MACK IS BACK
Called by Sam Mitchell

TNT 113 TEDDY BEAR
Called by Al Roberts

TNT 114 HAPPY GO LUCKY DAY
Called by Sam Mitchell

TNT 115 PRISBY
Cued by Charlie Lovelace


TNT 116 SUNNY SIDE
Called by Gordon Fineout

TNT 117 MOON EYES
R/D by Dori Fuhrman

TNT 118 ROLL OUT THE BARREL
by Sam Mitchell (Repro of Elite 102)



Joe Prystupa



Singing Sam Mitchell



Larry Prior

DIGGING UP THE PAST, Continued

right sequence, not in the dancing itself. The dancer was educated to always expect "something new" so callers must continually invent new figures, new formations, and new ways to be tricky.

In most dancing, you can enjoy a dance over and over again if it is a good one, just for the sheer joy of moving with the music. A waltz, a New England contra, or "Dancing Shadows" is no poorer for having been done many times before. The "Modern Western Square Dance", however, must continually come up with new challenges of pattern, since the important thing is challenge rather than the musical joy of movement. These new patterns and figures demand training, since the point is lost when a square breaks down, thus spoiling the fun of those in it who were "still going". Lessons have increased from none to 12, to 20, to 30, to 41, to.... This longer training makes it more

difficult to attract newcomers and harder to hold the experienced. Even after graduating and dancing regularly, if a couple misses a few months of dancing they find it very hard to catch up. The activity has also grown more sedate— little or no swinging, little hand contact on the newer figures. Dancers are trained to shuffle— no skipping or bouncing. It has become very much the tame "city" dance. (My wife says to substitute "suburban" in today's terms.) On both counts, it is completely at the mercy of the "dancing masters" (the callers). When this happened in the English courts, the once popular Country Dances died. When it happened in the French courts the once popular Cotillions died. And in American society and in the same manner, the quadrilles died. Fortunately they all remained in the villages where people danced because it felt good, not for challenge— but in the cities they died.

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The "Modern Western" version of square dancing is not, of course, the only one around. What is now sometimes called traditional square dancing has shown life and growth of its own. It is perhaps most obviously alive and well in New England where Ralph Page and Charlie Baldwin have nurtured it for many years. It exists in various regional forms all over the country— strong in some areas weak in others. It requires few if any lessons, it stresses music not choreographic challenge, and most of all it stresses fun not competition. People dance this dancing today for the same reason they always have, because it feels good to move with others in time with music.

Some observers are convinced that traditional square dancers are more numerous than the modern variety, but that would be difficult if not impossible to determine. Why? Well for one reason, the traditional don't like organization, counting, joining or even writing. They like to do their own thing,

in their own way. They don't advertise or publicize or hold National Conventions— if you're not involved with traditional dancing now, you probably are only barely aware that it exists at all.

Well, the history of square dancing shows some fascinating twists and turns— changing, dying and springing up again. It has again, as often in the past, developed two forms, a "city" version complete with dancing masters, lessons and styling as well as a "country" version (or versions) where the old is kept if it feels good and where styling is more a matter of personal taste. Where does the future lie?



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ENCORE, Continued

drive, more than half the money has been collected. Another square dancer, Lloyd Laughner, offered the annual three-day anniversary celebration of his cafeteria chain to help promote and publicize the bus project. Highlight of the 19th birthday event was a free square dance in the parking lot of one of the cafeterias. Two callers, Max Engle and Gene Haley, kept the dancing constant and attracted spectators from the adjoining shopping center. The event made many friends for the cafeteria chain and the Indiana Dancers Association.

New Ideas for January, 1968: *Fan thru* and *fan the top*, opening a new family of choreography by pinpointing the movement in which the centers start the chain reaction.

FEEDBACK, Continued

One thing our callers association has done to help maintain beginning dancers' interest is to sponsor a combined dance of all area classes at each of the last two Callerlab levels, i.e. basic and extended programs.

Thank you for the article. It's reassuring to find that others believe as I do....

Alan Amason

*Traveler's Rest, South Carolina***EVENTS, Continued**

Annual S&R/D Festival, Opryland Hotel, Nashville; Feb. 3-4; Johnnie Wykoff, Paul Marcum, the Lehnerts, write Ron Grendell, 544 Bell Rd., Antioch TN 37013.

Georgia— 17th Annual Okefenokee Square-up, Waycross; Feb. 10-11; Art Springer, Dick Barker, Wayne & Barbara Blackford. Write Dick & Betty Barker, 2408 Eastover Dr., Waycross GA 31501.



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CALLING TIPS, Continued

teach without losing your temper, *don't* teach. Leave it to someone else, or no one else will ever get a chance to teach them again. They'll be gone from the realm of dancing.

One phase of caller-dancer relations is the fact that you may have several "kinds" or "types" of dancers or groups. They will demand different calling for each. Some may want a higher level or faster dancing, some may want slower, easier dancing. Naturally, it is better to do your best to be an all-around caller. It is then you will have all the club work you want or can do. Do not worry about some other caller doing newer or more dances than you are doing; in reality you may be doing things in your program that the other fellow hasn't had yet, so it's an even break.

Be a good caller and a good leader and don't get ulcers while doing so. If you are possessed of the qualities of a good strong leader, you will be happier

if you form your own clubs and lead the dancers. They will, if they have fun with you, be glad to let you have your head and work with inspiration and imagination.

Ask yourself, "What can I do for square dancing?" "What am I willing to give to square dancing?" A wife is usually a caller's best critic — listen to her. Square dancing is a family recreation by, and for, families. Try for a happy medium of keeping your family happy about your work and listen carefully to criticism.

Try to bring out the best in each and every dancer without being "bossy," and try to make each person in your class or club feel "special." Find time to speak pleasantly to each dancer.

Dancers are people, and they react to you. Kindness to them in your work will bring love and kindness in return. One class will be ready for better dancing, while another, even though they've danced the same number of lessons, will not be ready. Adapt your work to your dancers.

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BOB RUFF

GRAND ZIP, Continued

square or round dancer who also plays piano or organ. Have you ever considered including a Personal Column in your magazine which singles could use in search of dancing partners with other capabilities? I would be glad to place an ad in such a column as follows:

WANTED: Single female square and/or round dancer who plays piano or organ to square and/or pair up for dancing

purposes with retired single male square and round dancer who sings barbershop harmony. Willing to relocate. Write *American Squaredance*, Box 788, Sandusky OH 44870 for name and address.

Squarely and chord-ially,
John W. Emerson

ED. NOTE: We don't know if a personal column in an international magazine would be of help to singles, but we gladly print John's letter as a service.

LEGACY, Continued

Then fingers all sticky and covered with glue
And Santas all built, more or less,
We learn how to use other junk old and new
And assorted ways for making a mess.

It's all in the name of square dancing my friend,
All of that mess with the glue.

The whole day (LUST) has but one end,
That's to increase the fun, all for you.

COLORADO MINI-LEGACY

The first Mini-LEGACY for Colorado has been tentatively set for April 7-9, 1978 at Snow Mountain. Club leaders and future leaders will attend. Chairman for the event is Verna Newman, a LEGACY trustee and moderator will be John Kaltenthaler of Pocono Pines, Pennsylvania, a member of the LEGACY Board.



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CHALLENGE CHATTER, Continued
game. Yet I know of certain couples in my neighborhood who play every night and enjoy the game immensely. There are couples who have made a science of the game and have developed their skills to a point where they can travel around in various cities and play in bridge tournaments where the competition is hot and heavy and the physical and mental demands on these people are high. I have no desire to join the ranks of these high caliber players. But I certainly respect their right to pursue their aspirations and admire them for it. And it is nice to know that if someday I want to perfect my skills there will be a place for me to exercise this need with people of similar tendency.

"In our activity challenge dancing is analogous to those bridge tournaments. The participants have sharpened their skills and knowledge of the technical aspects of square dance choreography to a point where, if we had such a thing in the activity, they could be considered as top grade technicians. As a matter of fact a few of them are responsible for writing new figures now and then. Some of them have created technical advances in the activity such as computerized dancing systems, square permutations, square dance level systems and the like, just as certain high caliber bridge players have created techniques for playing that game (which includes

weekly syndicated newspaper articles on those techniques). The existence of bridge tournaments and professional bridge players in no way jeopardizes any enjoyment I may get from playing bridge. As a matter of fact, it enhances it. So too, the existence of challenge dancing will never infringe on the enjoyment experienced by the lower frequency dancer as he participates in the activity at his chosen level. And isn't it nice to know that it will be there if you ever decide to try it.?

"As a square dance caller I view the challenge dancing aspect of our activity perhaps a little differently from the dancers. I see challenge dancing as the spearhead of the activity, as a testing ground for innovative concepts and ideas that may ultimately affect the shape and contour of the entire activity in years to come. I see it as a dynamic precipitation of strong minds all devoted to the activity and its continued growth. It represents to me a breeding ground of healthy leadership with an objectivity of its own and a most unique method of ferreting out the selfish interests from those devoted to the activity. We need challenge dancing as much as it needs us. We have nothing to lose and everything to gain in recognizing the importance of challenge dancing and affording it the same respect given the various other aspects of our activity."



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S/D RECORD REVIEWS, Continued

TOO MANY RIVERS— Dance Ranch 643; Caller: Ron Schneider Key G

FIGURE: Heads roll away, circle left, four girls pass thru, separate around one to a line, pass thru, wheel and deal, zoom, swing, promenade.

BLOODY MARY MORNING— Blue Star 2049; Caller: Roger Chapman

FIGURE: Heads curlique, box the gnat, boys run, right and left thru, pass thru, do-sa-do, swing thru, turn thru, left allemande, do-sa-do, swing corner, promenade.

INVISIBLE TEARS— Bogan 1300

Caller: Sleepy Browning Key: C

FIGURE: Heads square thru, do-sa-do, curlique, follow your neighbor and spread, swing thru, boys run, ferris wheel, pass thru, swing, promenade.

GIRL WITH GARDENIAS— Red Boot

Star 1238; Caller: Johnnie Wykoff

FIGURE: Heads rollaway, pass thru, around one to a line, half square thru,

trade by, do-sa-do, eight chain four, swing, promenade.

THERE'S NOT A STAR IN TEXAS— Blue Star 2050; Caller: Marshall Flippo Key: D

FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys fold, two ladies chain, flutter wheel, slide thru, swing, promenade.

SQUARE DANCE MEDLEY— Side A
SING ALONG MEDLEY— Side B;
Grenn 12159

A two-sided call. Square dance medley is "Wabash Cannonball," "Bye Bye Blues," "Chinatown," "I'm Looking Over A Four Leaf Clover," "Red Roses for a Blue Lady," "Mack the Knife," and "Kingston Town." FIGURE: Heads promenade half, right and left thru, star thru, pass thru, do-sa-do, right and left thru, dive thru, pass thru, swing corner, promenade.

The Sing Along Medley includes "Merry Oldsmobile," "Every Street's

GRENN

GR 14258

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TOP 25344

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A Boulevard," "Sitting On Top Of the World," "I Don't Know Why," "When You're Smiling," "I'm Forever Blowing Bubbles," "Good Old Summertime."

FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, dive thru, square thru three-quarters, swing and promenade.

UPTOWN SATURDAY NIGHT— Green wood 9008; Caller: Mary Ann Nicholas

FIGURE: Four ladies chain three-quarters, heads star thru, pass thru, right and left thru, swing thru, boys trade, turn thru, left allemande, do-sa-do, swing corner, promenade.

LIGHT IN THE WINDOW— Bogan 1299; Caller: Lem Smith

FIGURE: Heads swing star thru, circle four to a line, right and left thru, pass thru, wheel and deal, zoom, swing thru, swing, promenade.

I'LL BET YOU A KANGAROO— Lore 128; Caller: John Chavis Key: G

FIGURE: Flutter wheel, sweep a quarter, right and left thru, square thru

three-quarters, split two round one to a line, star thru, California twirl, swing corner, allemande left, promenade.

I'LL FLY AWAY— Payote 200

Caller: Don Ross

The dancers felt that will all the great songs around to make square dance records from, using religious music is really not necessary. FIGURE: Heads promenade half, square thru, swing thru, boys run, ferris wheel, square thru three-quarters, swing, promenade.

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Did you ever hear of a square dance club that offered such alternate activities as cribbage, chess, bridge, whist, canasta, checkers, card-bingo, ballroom dances, mixers and darts?

There is such a club. It's the Golden Rule Square Dance Club up around Winnipeg, Fort Rouge, to be more specific. It is especially designed for older couples and their friends, 55 or older, and it meets every Tuesday evening.

The idea behind the club, as outlined by Rosa M. Curtis, is that there are those who are friends of some who dance, who would come for sociability and games, even though they could not dance, or preferred other activities. If many activities happened simultaneously, it would be fun for all.

Volunteers are also available to help transport those who couldn't otherwise get there. A large bus could be used if enough interest were to be developed. So far the response has been good, especially to the square dancing, and all the games mentioned have created interest, except for darts, which had only one fan. Anyone for darts?

Sounds as if the Golden Rule has taken on a new meaning in that corner of Canada, at least: "One for all, all for one, and something for everyone."

Mustang and Lightning S



Chuck Bryant



Dewayne Bridges

NEW MUSTANG RELEASES:

MS 177 COULDN'T HAVE BEEN BETTER

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MS 176 WESTBOUND AND DOWN by Art Springer

MS 175 I WROTE A SONG by Art Springer

MS 173 STAND BY MY WOMAN MAN by Chuck Bryant

MS 172 AFTER THE LOVIN' by Chuck Bryant

MS 170 BLANKET ON THE GROUND by Chuck Bryant

MS 174 MISSY JEAN/BRUNO SPECIAL (Hoedown)

LIGHTNING S RELEASES:

LS 5033 GONE ON THE OTHER HAND by Earl Rich

LS 5032 GOOD WOMAN BLUES by Dewayne Bridges

LS 5031 COPPER KETTLE by Earl Rich

S 5030 TONIGHT SOMEONE'S FALLING IN LOVE

BY Art Springer

LS 5029 A COUNTRY SONG IS A COUNTRY SONG

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- 2049— BLOODY MARY MORNING, Caller: Roger Chapman*
- 2048— DOGGIE, Key A/TEXAS RAG, Key A (Hoedowns)
- 2047— BLUE STAR SPECIAL/TEXAS MAID (Hoedowns)

DANCE RANCH RELEASES:

- 643— TOO MANY RIVERS, Caller: Ron Schneider*
- 642— LISTEN TO A COUNTRY SONG, Ron Schneider*
- 641— YOU'RE EVERYTHING, Caller: Ron Schneider*

BOGAN RELEASES:

- 1301— HOW I LOVE THEM OLD SONGS, Caller: Horace Guidry*
- 1300— INVISIBLE TEARS, Caller: Sleepy Browning*
- 1299— LIGHT IN THE WINDOW, Caller: Lem Smith*
- 1298— IT'S A FINE TIME TO LEAVE ME LUCILLE, Lem Smith*

LORE RELEASES:

- 1163— SO ROUND SO FIRM, Curtis Thompson*
- 1162— JOHNNY WILL, Caller: Harold Bausch*
- 1161— I'LL BET YOU A KANGAROO, Caller: John Chavis*
- 1160— IT'S A SIN TO TELL A LIE, Caller: Dwight Burger

SWINGING SQUARE RELEASES:

- 2375— ALL BY MYSELF, Caller: Harold Finney*
- 2374— ONE TIME TOO MANY, Caller: Harold Finney*

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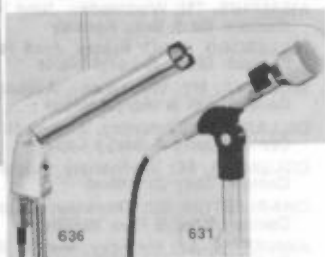


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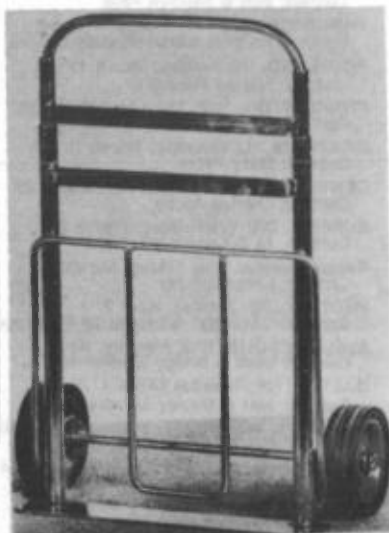
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SUBSCRIPTION DANCES

MIDLAND, MI; Thursday, January 5
Contact: Cecil Frye

MONTGOMERY, ALA.; Saturday, January 7
Contact: Wayne Nicholson and Dewey Glass

GREENVILLE, NC; Sunday, January 8
Contact: Ralph Steele

GREENSBORO, NC; Wednesday, January 11
Contact: Ray Pardue

AUGUSTA, GEORGIA; Thursday, January 12
Contact: Don Greer

VIRGINIA BEACH, VA; Friday, January 13
Contact: Warren & June Bergland

PISCATAWAY, NJ; Friday, January 20
Contact: Bob & Mary Rankin

BIG SPRING, TX; Tuesday, January 24
Contact: Sandy Sparks

HOUSTON, TX; Thursday, January 26
Contact: Wade & Gloria Driver

LOS ALAMOS, NM; Friday, January 27
Contact: Bob Gill

SAN ANTONIO, TX; Saturday, January 28
Contact: Marv & Syl Liebowitz

CINCINNATI, OHIO; Tuesday, January 31
Contact: Flo Rohe

BECKLEY, WV; Wednesday, February 1
Contact: Fred & Jane Stacy

COLUMBUS, OH; Thursday, February 2
Contact: August Simmons

E. BRIDGEWATER, MA; Sunday, February 5
Contact: Pam Reed, Secy, OCCA

NEW BRIGHTON, PA; Saturday, February 11
Contact: Jim & Lola Hume

WARNER-ROBINS (Macon) GA; Sat. February 18
Contact: Billy Todd

ATHENS, OHIO; Wednesday, March 1
Contact: Bob & Marilyn Ford

PARKERSBURG, WV; Friday, March 3
Contact: Keith & Karen Rippeto

PORTLAND, IN; Sunday, March 12
Contact: Harold Pierstorff

CHARLESTON, WV; Thursday, March 16
Contact: Erwin Lawson

CHATHAM, IL; Saturday, March 18
Contact: Larry Perks

CENTRAL CITY, KY; Saturday, March 25
Contact: Charles Ashby

EUREKA, CA; Wednesday, March 29
Contact: Al & Connie Whitfield

Renton (Seattle) WA; Friday, March 31
Contact: LeVerne Riley

PHOENIX, AZ; Sunday, April 2
Contact: "Smokey" Snook or Dick Kenyon

ALBUQUERQUE, NM; Monday, April 3
Contact: Vern & Midge Zimmerman

DALTON, NE; Tuesday, April 4
Contact: Mal & Shirley Minshall

NORFOLK, NEBRASKA; Wednesday, April 5
Contact: Ralph Middlestadt

ST. LOUIS (St. Ann) MO; Thursday, April 6
Contact: Bill & Dotty Stephenson

UTICA, NY; Sunday, April 9
Contact: Ray & Lucille Graf

WHITE PLAINS, NY; Saturday, April 15
Contact: Richie Andrews

ALTOONA, PA; Thursday, April 20
Contact: Emil & Ruth Ann Corle

WATERTOWN, SD; Friday, April 21
Contact: Perry & Margaret Bergh (calling)

POTSDAM, NY; Sunday, April 23
Contact: Walt & Ruth Pharoah

MUSKEGON, MI; Thursday, April 27
Contact: Ken & Dot Gilmore

MORGANTOWN, WV; Friday, April 28
Contact: Frank & Jean Slagle

CANANDAIGUA, NY; Sunday, April 30 (aft.)
Contact: Bob & Nancy Ellis

SHEFFIELD (Warren) PA; Sunday, May 14
Contact: Joe Hoobler

SPRINGDALE, AR; Tuesday, May 16
Contact: Dub & Maggie Hayes

KERRVILLE, TX; Wednesday, May 17
Contact: Louis Domingues

WACO, TX; Saturday, May 20
Contact: Paul & Amanda Greer

RIALTO, CA; Monday, May 22
Contact: Johnnie & Lou Scott

PETERBORO, ONT.; Wednesday, May 24
Contact: Bob & Jayne Jaffray

KIRTLAND, OHIO; Tuesday, June 8
Contact: Russ & Ginny Perfors

MT. HOME, AR; Thursday, June 8
Contact: Murel & Almeda Partee

BIRMINGHAM, AL; Friday, June 9
Contact: Buddy & Janice James

GRENADA, MS; Saturday, June 10
Contact: Joe Harding

KINGSPORT, TN; Tuesday, June 13
Contact: Johnny & Lib Jones

MEMPHIS, TN; Wednesday, June 14
Contact: Ed & Sally Ramsey

HILLSBORO, OHIO; Friday, June 16
Contact: Diane & Daryl Waits

MINERVA, NY; Wednesday, August 9
Contact: Bill & Mary Jenkins

DILLARD, GA; Saturday, August 19
Contact: Jerry & Becky Cope

COLUMBIA, SC; Wednesday, August 23
Contact: Tony Oxendine

CHARLESTON, SC; Thursday, August 24
Contact: Brad & Pam Tomlinson

ANNISTON, AL; Saturday, August 26 (tent.)
Contact: Lynwood Willifamson

BEREA, OH; Monday, September 18
Contact: Al & Lou Jaworske

CHARDON, OH; Friday, September 22
Contact: Ed & Klairie Martin

BELLEVILLE, IL; (St. Louis); Friday, September 29
Contact: Joe & Marilyn Obal

PEARISBURG, VA; Saturday, October 7
Contact: Dan & Pat Hickey

TOLEDO, OH; Sunday, October 8
Contact: Jim & Mary Batema, Jack May

PEORIA, IL; Monday, October 9
Contact: Paul & Ruth Helmig

WYOMING, MI; Tuesday, October 10
Contact: Dale & Carole Looman

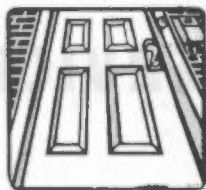
GAINES (Flint) MI; Wednesday, October 11
Contact: Jeff & Karen Keelor

FRANKFURT, GERMANY; Saturday, October 21
Contact: G. Holger Willm

WHEELING, WV; Friday, October 27
Contact: Walter Weisal

CAMILLUS (Syracuse) NY; Saturday, October 28
Contact: Tom Tomlinson (calling)

JEFFERSON (Ashtabula) OH; Sunday, October, 29
Contact: Robert Thieman



Book Nook

by Mary Jenkins



1976-1977 MAINSTREAM PLUS by Will Orlich

"Mainstream Plus" is a square dance program for the Graduate Mainstream Dancers who want an intermediate step before going on to Advanced Club Dancing. This program uses only the Callerlab-approved list of 22 movements and precludes knowledge of the Experimentals currently used at Mainstream Graduate Programs.

This booklet includes a page of figures to use at each of the two program levels in standard positions and APC— all position concept.

The Mainstream 68 Basic List on page 2 is a handy reference for dancers as well as callers.

It is suggested that if you don't have time for a full Mainstream Program, try a 13 week (each) program:

- 1— 38 = Basic Program
- 1— 54 = (Basic) + Extended Program
- 1— 68 = (Basic + Extended) + Mainstream Program

Mainstream Plus List (Callerlab Approved) 1976-1977 Edition— is as

follows: *Anything and Roll, Cloverflo, Dixie Grand, Grand Parade, Substitute, Outsides In/Out, Pair Off, Peel the Top, Red Hot/Ice Cold, T-cup chain, Single Circle to Ocean Wave, Spin Chain the Gears, Triple Scoot, Triple Trade, Turn and Left Thru—* plus Callerlab Experiments: *Coordinate, Ferris Wheel, Half Tag, Trade & Roll, Pass the Ocean, Recycle (wave only) and Chase Right.*

This is the Callerlab-suggested list of 22 movements to be used for one year's trial with groups wanting something more than the Mainstream 68 program. The Callerlab quarterly experimentals are to be a part of this program as they are added or deleted each year at the Callerlab Convention.

Three blank pages provide space for additional Callerlab Experimentals as released and other notes.

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Elisabeth Kubler-Ross

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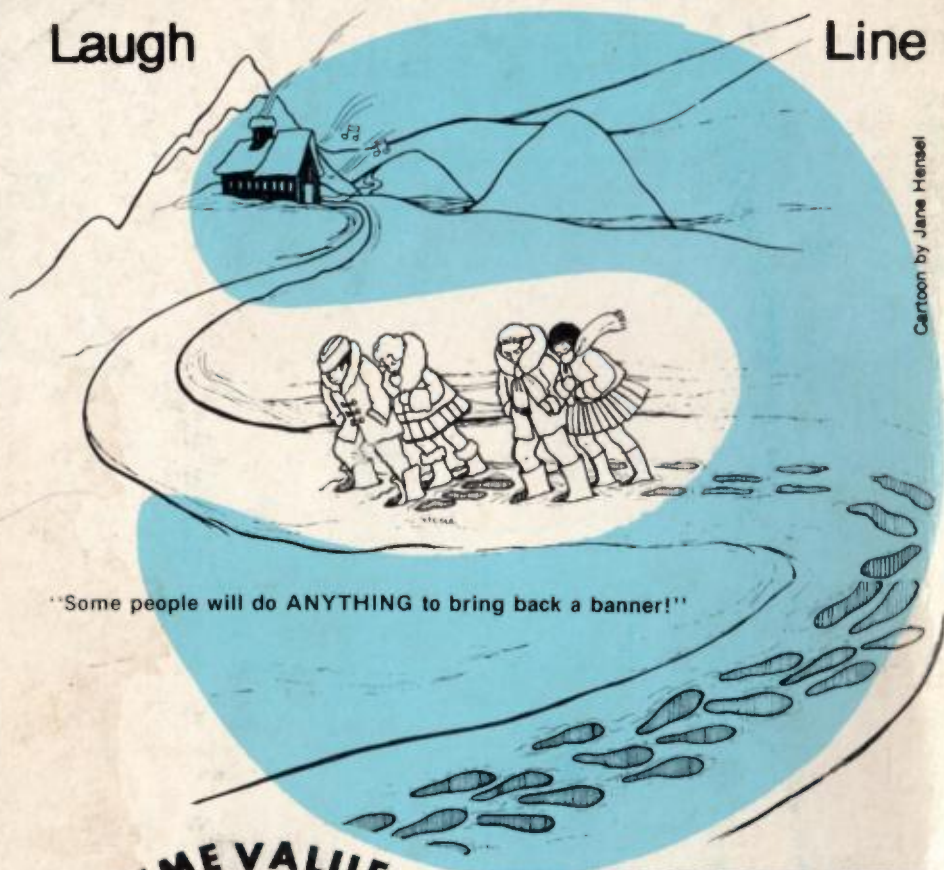
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